

# MUSICAL FOUNTAIN

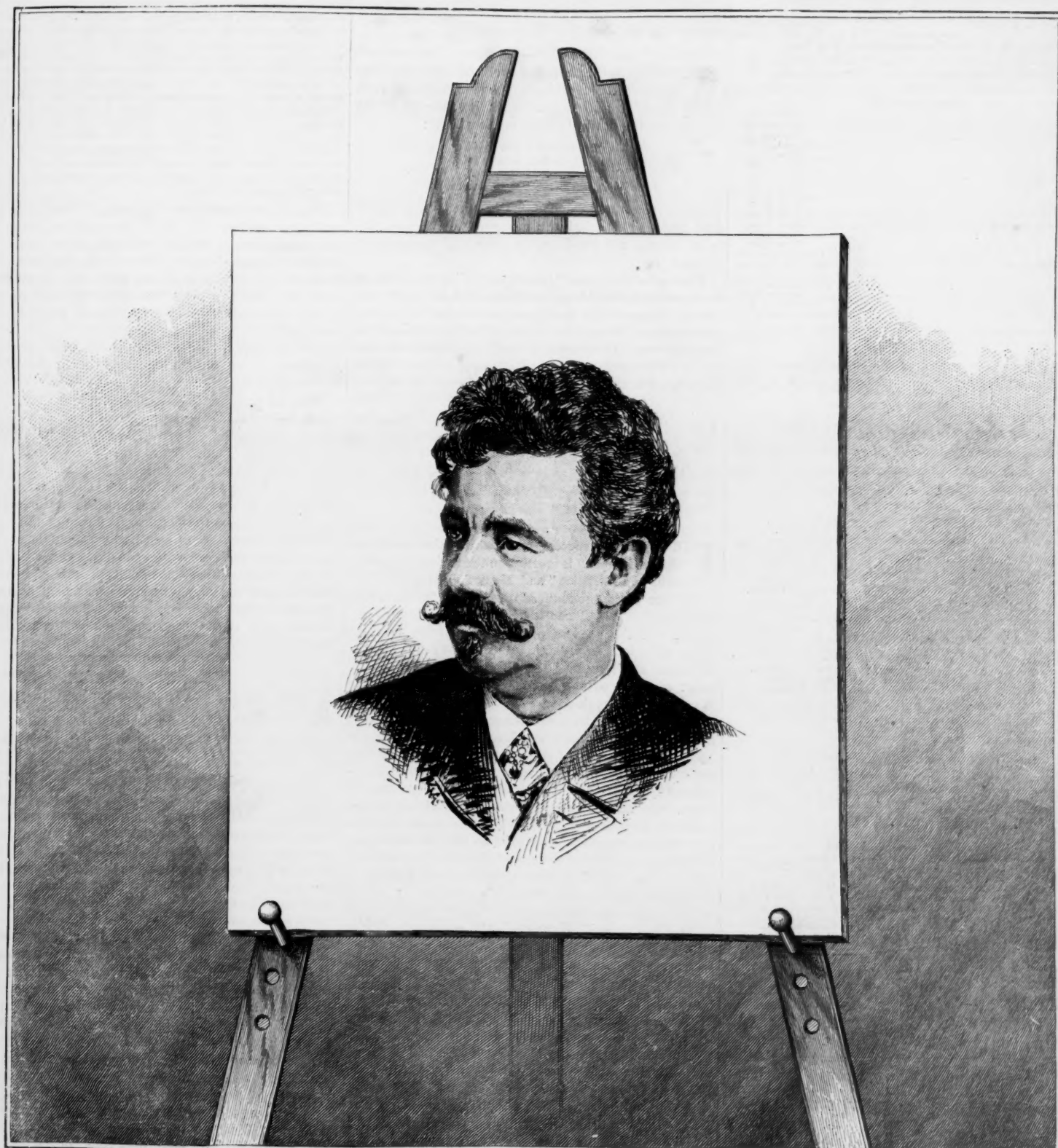
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. XII.—NO. 5.

NEW YORK, WEDNESDAY, FEBRUARY 3, 1886.

WHOLE NO. 312.



WILLIAM CANDIDUS.

## THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
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Josephine Yorke,	Janaschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,—2,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damsrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferrati,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Montegrifo,
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Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
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Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
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Nestore Calvano,	Ovide Musin,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
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Lulu Veling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calixa Lavallee,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Reiter,	Otto Sauter,
Franz Abt,	George Gemünder,	Carl Faellen,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobsohn,	Van Zandt,	Carl Millocker,
J. O. Von Prochazka,	W. Edward Heimendahl,	Lowell Mason,
Edvard Grieg,	Mme. Clemelli,	Georges Bizet,
Eugene D'Aubert,	W. Waugh Lauder,	John A. Brockhoven,
Lili Lehmann,	Hans von Bülow,	Anton Seidl,

THE Hamburg Philharmonic Society has recently given the impulse to an agitation against the managers who lend out on percentage virtuosos and musical artists of all kinds. A meeting of representatives of all the greater German concert societies took place at Leipzig last month, and it was unanimously concluded to avoid making concert engagements excepting with artists directly. If this circumventing of the managers can successfully be carried through in Germany we believe that artists, as well as the public, will ultimately

be the gainers. As far as the United States is concerned, it also becomes apparent more and more every year that our virtuosi are determined to regulate their own business affairs, instead of intrusting them to so-called musical managers, most of whom have about as much knowledge of business as they have of music—absolutely none.

THE *Times*, in criticising Herr Seidl's conducting of "Faust," makes the following remarkable assertion: "Now and then the tempi were hurried, and of any fondness for certain passages over which leaders of average merit even linger with delight there was no trace in Herr Seidl's intelligent but impassive work." The idea that a leader's sympathy for music is to be gauged by the amount and frequency of *ritardando* certainly introduces a novel principle into musical criticism. It calls to mind the following anecdote: An amateur orchestra was rehearsing a favorite piece. The violins persisted in playing fortissimo a certain passage which should have been played piano. The conductor finally loses all patience and remonstrates, whereupon the orchestra with one voice indignantly answer: "But, Mr. X., it is a shame not to let us play it forte. It is so beautiful that we want to hear as much of it as possible."

WHEN stumbling recently over the following lines which the old German poet Schmelzl, in 1548, wrote about Vienna, we were naturally reminded of the present state of musical affairs in New York:

Hir seind vil Singer, sayten spill  
Allerlei Gsellschaft, freuden vil,  
Mehr Musicks und Instrument.  
Findt man gwißlich an Khainem end.

Happy times and happy town in which only singers and fiddlers disturbed the monotony of silence, and when pianos and hand organs were still undreamt-of things!

The amount of music "in every style" that New York is at present blessed with is not equalled, let alone surpassed, in any of the European capitals and great musical centres. Two grand operas in English and German, both drawing big houses, several operetta companies, two weekly popular orchestral concerts of the highest rank, the Philharmonic concerts, the Symphony Society, Novelty, Oratorio Society, several chamber-music organizations, innumerable musical soirées, recitals, both pianistic and vocal, concerts of the various singing societies and glee clubs, are competing with each other for public attention. That there cannot help being at some near day a reaction from a surfeit of music that is now inundating this city seems probable.

THE surprising success with which the American Opera Company is meeting in the revival of Gluck's "Orpheus and Eurydice" and Mozart's "Magic Flute," in the face of the pronounced predilection for the works of the modern school manifest at the Metropolitan Opera House and the no less pronounced success attained there, offers food for reflection on the many-sidedness of this great city's musical taste and is, from an artistic point of view, of more than common interest. The Wagnerites before this success suggested that it would be love's labor lost to revive classical works, considering how widely they differ from the musical drama of our own day and which, in the opinion of one of our friends and esteemed contributors, are of only an historic interest and have nothing but their antiquity to recommend them. Or does the success of this revival signify, as the classicist no doubt will claim it does, that in all the craving and clamoring for novelty, in all the din and clang of modern orchestration, we now and then do long for a return to that grand classical simplicity which is one of the noblest expressions of the beautiful in music and which is the main characteristic of both "Orpheus" and "The Magic Flute"? Whatever is the main-spring of the success of these two works, it remains surprising in the face of the success of "Die Walküre" and "Die Meistersinger."

THE Boston firm of music publishers, Messrs. White, Smith & Co., publish a monthly magazine called *The Folio*, which is sarcastically styled "A Journal of Music, Drama, Art and Literature." Its pretentious title gives no clue to the real purposes or objects of the publication, which is nothing more nor less than a monthly advertising circular of the cheap and frequently trashy "compositions" (!) published by Messrs. White, Smith & Co. Something of an estimate of the character of *The Folio* can be gathered from its February number, which, although it contains short sketches of the careers of such excellent musicians as Calixa Lavallee, Carlyle Petersilea, John G. Lennon, Carl Zerrahn and Mr.

Heath, also prints the following amusing sketch of Charles D. Blake:

Among all the many native composers of the present time, no one occupies a more honorable or more deserved popularity than Charles D. Blake. His contributions to contemporaneous musical wealth have been many and valuable, and their circulation and usefulness are both extended and appreciated. Mr. Blake's name has been carried to the extreme limits of his own country and now adorns the title-pages of many compositions which have been deemed of sufficient worth to demand their republication abroad. Charles Dupee Blake was born in Walpole, Mass., September 13, 1846, his parents remaining in that place until his thirteenth year, when they removed to Wrentham, where his widowed mother still resides. Manifesting a decided taste for music almost from infancy, he commenced the study of the piano at the age of nine years, his first instructor being Handel Pond, a well-known teacher of that day, a friend of Lowell Mason and a pupil of George James Webb. Subsequently he studied harmony, composition and organ-playing with David Paine, John K. Paine and J. C. D. Parker, winning the favor and approval of his teachers through industry and meritorious progress. At the early age of thirteen years he assumed charge of the organ at the Congregational Church in Wrentham, and served as organist to the entire satisfaction of all. Subsequently he occupied the organ stool at the Congregational Church in Dedham, which has always been noted for its fine music; at the Congregational Church in Holliston, where he presided over the same organ upon which George E. Whiting had played so long; and for some time he officiated as organist at the Church of the Mediator, in Providence. His later service included Milford and Boston, and was always satisfactory and honorable. His first composition, "Silver Bell March," was published when he was but fifteen years old, and met with a liberal sale, which still continues. He is one of our most prolific composers, his contributions to the published music of to-day having mounted up into the thousands. His "Clayton's Grand March" is one of the most popular of his works, over two hundred thousand copies of it having been sold. Singularly enough, Mr. Blake never attached any especial value to this march, and one day, feeling grateful to his publishers for some act of theirs, made them a present of the manuscript. Among his more extended works are "Nora," which he wrote in connection with C. A. White; "The Jollities" (or "Electrical Spark"), which has been given with much success all over the country, and "The Light-Keeper's Daughter." His latest work in this line is "Aphrodite," which was lately given in a neighboring city, and is now on the road. A number of Mr. Blake's songs, among which may be mentioned "The Cavalier's Farewell," "Hide and Seek" and "Love will roll the Clouds away," the words of which were written by Earl Marble, have attained great popularity.

Musical people will naturally ask, "Who is Blake?" and after reading the above they will be justified in expressing surprise at the mention of his name in a musical journal, for the titles of his compositions (!) illustrate the character of the work he is perpetrating upon the ignorant masses who purchase much of what we may aptly term the musical rubbish printed in this country.

Among other delightful productions from the pen of Charles D. Blake (who, by the way, is in the cheap piano business) are the following: "Adamless Eden Potpourri," "Beautiful Summer Evening," "Blue Stocking," "Girl I Left Behind Me," "Dream of Beauty," ditto of "Love" and of "Sunshine," "Twelve Household Pets," "When 'Tis Moonlight" and "Whispering Waves," &c., &c.

Such are some of the titles, and fortunes have been made by American publishers who have successfully flooded the country with what must be considered productions damaging to the musical culture of the nation.

With the assistance of said Blake the publishers have issued a new method for the reed organ called "White's method," and of this the firm says: "If you want to learn to play the organ without the aid of a teacher, White's is the book you want." The learning any person could derive from such a work would be the most costly indeed.

## A CLERICAL ERROR.

A WAY down in a small corner of the *Keynote* we find this quiet announcement:

Owing to an unfortunate clerical error, Miss Juch was alluded to last week as the *Orpheus* and Mme. Hastreiter as *Eurydice*, in the cast of Gluck's opera at the Academy. The names should have been reversed.

Well, well; we must admit that when an alleged critic wanders over a whole column of self-styled criticism and refers persistently to a certain singer as appearing in a character which somebody else took, he should find his greatest relief in saying that this was all a "clerical error." We ourselves, under these conditions, would use the word "unfortunate" too, for we should consider the fact that we had written a diatribe against a musical performance without having been present a most "unfortunate" thing—to be given away. Once in a while a musical critic will write a criticism from a program, but when it comes to fulminating an article against those whom he is bound to deride, and that without ever seeing a program—to say naught of having witnessed the performance—he should write it down, most certainly, as "unfortunate"—that some lynx-eyed critic had discovered his little game and in an endeavor to deal justly with musicians as well as the public had "shown up" so transparent a condition of affairs.

"The names should have been reversed" we are mildly informed. What names? *Beckmesser* and *Keynote* or *Keynote* and *Beckmesser*? Bless your soul, *Keynote*, you don't need to reverse those names; they are interchangeable!

—Octavia Hensel has opened a most successful school for vocal culture at Nashville, Tenn.



## Essay on the "Technic and Resources of the Pianoforte."

Read by Mr. W. Waugh Lauder before the Ontario Music Teachers' Convention, in the Normal School, Toronto, Can., December 29, 1885.

(Continued.)

ONE point I consider sadly neglected in the study of the piano, that is, the proper grading of pupils' work according to their mechanical and intellectual abilities. Louis Köhler's "Guide to Piano-Teachers and Pupils" is an excellent book for such as cannot trust to experience to guide them. The proper execution of all ornamentations, such as trills, shakes, appoggiaturas, mordente, doppelschlag, grace-notes, vorschlag and nachschlag are of much importance, for they differ materially in the older and more modern schools. A good work to serve as a guide in these matters is Ludwig Klees' "Ornamentik" (Ornamentation). It is a lamentable fact that one frequently hears fine players making a mull of five out of every six of these graceful little musical knick-knacks. An other branch of piano-playing hitherto much neglected is the art of accompanying. This faculty of subduing one's individuality, listening and accommodating one's self to another or many others, is of the utmost value to the pianist, and to accompany a Schubert, Franz or Brahms song perfectly is a triumph in itself. Carl Reinecke is one of the most famous of accompanists. Here the pianist must be like rubber, give and take with the quickness of a thought, and be ever ready to support, suggest, and even prompt. I have always encouraged playing standard duets for two solo pianos by my advanced pupils, as it makes them most exact in time, rhythm and accentuation, and I can highly recommend all students, who would be infallible as well as considerate, to play duets and also chamber-music compositions. When the pianist has reached the acme of his execution, intelligence and power of interpretation, so as to be fitted to play great concertos with accompaniment or orchestra, then a source of delight is opened up to him hardly to be understood until that stage is arrived at.

It is always advantageous for the pianist to go through a course of æsthetic or critical reading, such as Kullak or Hanslick's "Æsthetics of Music," and such works as Wagner's philosophical writings and the leading books of the science, history and theory of the art are certainly indispensable for the gaining of a thorough musical education. A most valuable assistance in the study of Beethoven's works is Von Eiteler's poetic key to his sonatas.

Of course, it is only by lengthy experience that complete insight into the enigmas of art can be gained, but the sayings and writings of great minds, and, above all, the actual and audible interpretations of standard works by an acknowledged leader of the profession, oftentimes throw a bright light on points which would otherwise long remain misunderstood. This is the chief advantage of hearing. For this method of study, recitals are most valuable. The musician who himself stops hearing, comparing and, above all, learning from others, stops teaching. The best of us can ever learn even from others' failures. Now, to return to elementary instruction for a moment. After teaching a pupil the correct method of holding the hand and producing the touch, one should proceed to the important and highly necessary branch of enforcing a correct system of fingering. For the purpose of attaining this end, I oblige all pupils to little by little write out all scales, marking steps and half steps, particularly in the melodic and harmonic minors, marking fingering in every case and learning all in the course of time absolutely by heart while practising; likewise the arpeggios on the common chords and inversions as well—if possible without any book (at any rate, without one in the lesson), and it is imperative that the pupil learn from the very beginning how to transpose chords, exercises, and passages. For this purpose we will readily see the elementary knowledge of harmony is necessary. The faculty of transposing is of incalculable value to the pianist.

Now, as to grading the study of compositions, it is wise to give such works in the beginning as will form a logical and symmetrical idea of musical form in the student's mind. For this purpose the sonatinas, rondos, and little works of Haydn, Mozart, Clementi are admirable. Of course, each movement should be explained and the structure carefully dissected. Next in order might come the rondos of Hummel and Moscheles, the inventions by Bach and small pieces introducing the first elements of many-voiced (polyphonic) or fugal composition. Next in order for the purpose of cultivating a most flowing style, to introduce the pupils arpeggios, the freer use of the staccato and that careful melting and fusing of tone so necessary for the use of the pedal, would come the smaller works of Mendelssohn, which demand already considerable ease and suppleness of finger and lightness of hand.

(To be continued.)

## The Kellogg Concerts.

WILMINGTON, N. C., January 27, 1886.

Editors of The Musical Courier:

I REGRET that your prediction that a company with Kellogg at the head as prima donna would not draw large houses is not verified.

In this State (N. C.) she draws crowded houses, owing to her previous reputation. In the first place, the managers advertise under false colors. Julia Rivé-King and Charles Pratt are advertised, but are not among the performers. From their advertisements we had at least some hope of hearing something, but, with

the exception of the pianist, Glose, who played two solos well, and perhaps the violinist, the Kellogg company is an imposition, and the concerts, musically speaking, a farce—and such insane newspaper notices (as I enclose) help the fraud or imposition along.

Such precedents will eventually injure good concert troupes, for, while the Southern people love and are willing to pay for good music, they will not be imposed on forever. This is not the first time; we have had several such impositions lately, and the people will soon come to the conclusion that they had better not attend concerts, as artists will visit the South only when they are played out. They do not care to have the "remains." The audience at their concert in Wilmington numbered about 800.

Respectfully yours, E. VAN LAER.

## William Candidus.

WILLIAM CANDIDUS, whose portrait, after the latest photograph by Reichmann, we give to our readers to-day, was born in Philadelphia, Pa., on July 23, 1840. He early received a careful musical education at his father's house, which was the place of rendezvous of all musicians of prominence living at or happening to visit Philadelphia. Besides instrumental music, piano and violin, on both of which Mr. Candidus attained to some proficiency, he early cultivated singing and soon became a valued and energetic member of the Philadelphia singing societies. From these peaceful pursuits and studies he was voluntarily severed at the breaking out of the civil war, when he served for three years in the artillery, and for his valor was advanced to the grade of major. The hardships of camp-life and warfare seem to have had, curiously enough, a rather developing and fostering influence than otherwise on his voice, for, while Candidus had before been singing first bass in the quartet of his native city, after his return from the war he surprised his friends with the display of a sweet, beautiful and very sympathetic, pure tenor voice. After this he appeared in many concerts as soloist, interpreting songs, and also made his debut on the stage in tenor part in Kipper's comic opera, "The Dead Tailor." At about this time Mr. Candidus received an offer from Steinway & Sons to fill the position of a tone-regulator in their piano factory, which offer he accepted.

The house of Steinway was then the centre point of musical attraction in the metropolis. No singer or virtuoso of importance reached these shores but that gave proof of his art and talent at Steinway Hall, and Candidus here found the richest opportunities for the further cultivation of his voice and talent. As he had been a valuable member of the Philadelphia singing societies, he now became one of the principal attractions at the concerts of the Arion and the Liederkranz. Hardly any great concert was arranged by these societies at which the name of Candidus did not shine as one of the principal soloists. The papers were full of praise for his fine voice, and when on the occasion of a performance of "The Freischütz" he interpreted the role of Max, the press was of the unanimous opinion that such a tenor ought not to be withheld from the operatic stage, on which alone he could find the fullest field and widest scope for his artistic activity. At about this time Mr. Candidus won the heart and hand of one of Messrs. Theodore and William Steinway's sisters, with whom he lived in happy union up to the time of her death.

The general advice of his friends and the wish of his wife led Candidus to enter upon an artist's career, and for this purpose he left for Germany to finish his studies. At Hamburg he met the great tenor, Sonthheim, who heard him sing and who was delighted with his voice, strengthening him in his purpose to dedicate his talents to the stage. By the advice of friends he entrusted the cultivation of his voice to Konapazek, the great Berlin teacher, under whom he studied with great diligence and perseverance, and in astonishingly short time he attained to such a degree of culture that he could venture upon his stage appearance.

He made his operatic debut with marked success at the court opera at Weimar, when he sang *Stradella*. He further appeared as Max, in "Freischütz;" Charles, in "The Heir of Morley;" Georg Brown, in "Die weisse Dame," and in all these his voice and talent were admired so much that it was with general regret that the people of Weimar saw Candidus depart for the fulfilment of his next engagement at the court opera of Hanover. At Hanover, Mr. Candidus made still further artistic progress under the guidance of Hofkapelmeister Fischer, and it was here that Pollini, the great Hamburg impresario, heard Candidus for the first time and immediately engaged him.

Before Candidus left Hanover the greatest loss of his life befel him in the death of his beloved wife. At Hamburg, Candidus became celebrated for his beautiful impersonations of Florestan in "Fidelio," Arnold in "William Tell," and Raoul in "Les Huguenots," as also for his fine rendering of the tenor part in Verdi's "Requiem." But like a true artist Candidus was not yet satisfied with himself, and for further and final improvement he went to Italy to study Italian singing of the old school, under no less well known a teacher than Maestro Ronchetti, of Milan. Here his voice received that technical finish which marks his performances to-day, as it did those of the winter of 1877, when he sang in concerts in no less than twenty-two cities of Germany, in the great works of Bach, Handel, Haydn and in Beethoven's "Missa Solemnis." From 1880 up to this fall, Candidus belonged to the Frankfurt opera, where he sang in the following operas: "Aida," "William Tell," "Huguenots," "L'Africaine," "Lohengrin," "Lackmé," "Oberon," "Favorita," "Lucia," "Traviata," "Fidelio," "Ernani," "Magic Flute," "Seraglio," "Dame Blanche," "Stradella," "Faust," "Bal Masque," "Norma," "Sonnambula," "Euryanthe,"

"Alona," "Raimondin," "Dinorah," "Romeo and Juliet," "Rheingold," &c.

In this rich repertoire Mr. Candidus was unanimously praised by the entire Frankfort press in just as enthusiastic a manner as he has since been received by the New York public and press.

## FOREIGN NOTES.

....It is stated that M. Massenet is to be promoted officer, and M. Ritt made a Knight of the Legion of Honor.

....A new musical journal, entitled *La Revue Musicale*, has lately been started in Russia. M. César Cui is the editor.

....The French pitch has been adopted by the Dresden Court Theatre. The purchase of new wind instruments will cost \$1,500.

....The President of the Venezuelan Republic has created Armand Castlemery, the well-known basso, an officer of the Order of the Liberator.

....Saint-Saëns has returned to Paris, but will revisit London next May. He was much gratified at his reception and the comments of the public press.

....Moritz Fürstenau, the well-known flautist, retired last month from the orchestra of the Theatre Royal, Dresden, after having belonged to it forty-two years.

....Massenet's new work, "Le Cid," with Mme. Pauline Luca as *Chimène*, will be performed ere the end of the present season at the Imperial Opera House, Vienna.

....Shakespeare's "As You Like It," with the incidental music arranged from Schubert's "Rosamunde," has been performed at the Hamburg Stadt-Theater, and in this form was found attractive.

....It has been decided to establish an Academy of Music at Geneva, where no such institution was formerly in existence. In the preliminary prospectus it is stated that none but professors of the highest qualification are to be associated with this undertaking.

....A Russian opera by M. Solovieff, a young and comparatively unknown composer, has been successful at St. Petersburg. The libretto is founded on Sardou's drama, "La Haine," but in its operatic form the work is called "Cordelia," after the name of the heroine.

....An interesting experiment was made in Vienna recently. Strauss's melodious operetta "Die Fledermaus" was sung for a charitable object by the leading artists of the Imperial opera. Though the prices were enormous, the house was overcrowded, and encores were so numerous that, as the *Fremdenblatt* says, at least one-half of the operetta had to be repeated.

....A story set afloat by the Vienna correspondent of *Le Figaro* contains the "abundance of error with a spark of truth" mentioned in Goethe's "Faust." The versatile journalist relates that Scaria, the famous baritone, declined to take part in the Bayreuth performances of "Parsifal" and "Tristan and Isolde" next summer unless the orthodox prompter's box were restored, and that the committee had reluctantly consented to that gross infringement of the late master's wish. The "spark of truth" is that Scaria has no memory for words, although a very good one for music, and that, as a matter of fact, at the performances of "Parsifal" last year his daughter was prompting him all the time from the dark recesses of a rocky cavern. He has, therefore, of all others the least reason to call for the re-establishment of the aforesaid old-fashioned piece of furniture, which, moreover, Mme. Wagner would not tolerate to suit the convenience of any baritone or tenor in the world.

....The following is a list of the new operas produced in Italy during the year 1885. The total (twenty-three) shows a considerable falling off compared with the previous year, when the number amounted to thirty-five: "Alaimo di Lentini," by Bottagisio (Pavia, January 17); "Aktos," by Finotti (Ferrara, January 21); "Maria," by Irene Morpurgo (Florence, January 29); "Un'Avventura di Telemaco," operetta, by Ninon Rabora (Turin, February 11); "Bianca," by Tasca (Florence, February 11); "Schoppentrinker," operetta, by Zambelli (Genoa, February); "Chi non ce l'ha se lo insogna, chi ce l'ha se lo tie," operetta in Roman dialect, by Massetti (Rome, February 20); "Marion Delorme," by Ponchielli (Milan, March 17); "Giuditta," by Silveri (Catania, April 8); "Il Conte di Rysor," by Rasori (Milan, April 22); "Eloisa d'Aix," by Codivilla (Bologna, May 9); "Una Notte a Venezia," by Avallone (Salerno, May); "Il Patto di Nozzi," by Brocchi (Turin, May 18); "Un Millioncino," by Restano (Turin, June 13); "Evelia," by Capelli (Pistoia, July 11); "La Guardia del Morto," operetta, by Chappiani (Trent, July); "Il Giovine Maestro," operetta, by Orlandi (Leghorn, September); "Le Sartine in Carnavale," by Strino (Spalatro, September); "Le Paturnie del Padron Lorenzo," operetta in Roman dialect, by Mascetti (Rome, October 21); "Il Valdese," operetta, by Count Franchi (Turin, December 3); "Alba e Tramonto," operetta, by Campanelli (Naples, December); "La Coda del Diavolo," operetta, by Luigi Ricci (Turin, December 16). To the above should be added "L'Adelia," by Sangiorgi, a new version, remodeled, of a work performed in Rome in 1861, under the title "Il Mendicante," and three Italian operas produced in other countries: "Il Principe di Viana," by Fernandez y Grajal (Madrid, February 2); "Baldasare," by Villate (Madrid, February 28), and "La Derelitta," by the Viscount d'Arneiro (Lisbon, March 14).



## PERSONALS.



**WON THE PRIZE.**—Robert Fuchs, the well-known composer and conductor, of Vienna, has won with his C major symphony the Beethoven prize of 500 florins offered by the Society of the Friends of Music.

**NILSSON RECOVERS HER MONEY.**—Christine Nilsson has won her lawsuit against the heirs of her late husband, M. Ronzeaud. She had some time previous to his death loaned him 250,000 francs, which the heirs refused to refund, but which now they are forced to return to her, with interest.

**THE BAYREUTH CASTS.**—The casts for the coming Bayreuth performances are made up as follows: "Parsifal"—Mme. Materna, *Kundry*; Herr Winkelmann, *Parsifal*; Herr Reichman, *Amfortas*. "Tristan und Isolde"—Frau Papier, *Brangäne*; Herr Scaria, *Marke*. Frä. Lilli Lehmann and Frau Sucher will alternate as *Isolde* and Herren Niemann and Vogl will alternate as *Tristan*.

**MR. HEIMENDAHL IN BALTIMORE.**—Mr. W. Edward Heimendahl will conduct for the first time in public the Germania Männerchor Society in Baltimore on the 25th inst., when he also will appear as composer and soloist. The program, besides an overture, will contain *Vieuxtemps* "Ballade and Polonaise," the orchestral "Intermezzo," by Heimendahl, and an "Interlude" from his cantata, "Die Maske der Pandora," two male choruses, and in the second part Gade's "Erlkönig's Tochter."

**CLARENCE EDDY.**—Recently Mr. Clarence Eddy, the Chicago organist, played at the sixteenth concert of the Artists' Concert Club an organ recital, the first part of the program of which was devoted to Gustav Merkel's compositions. Concerning Mr. Eddy's playing on this occasion, Miss Amy Fay, the excellent pianiste and teacher, says in a criticism in the *Chicago Evening Journal*:

Gullmunt's "Scherzo Symphonique" fairly sparkled and danced under Mr. Eddy's fingers, which made light of its terrible difficulty, as if it were nothing. His style of playing is certainly unique, and with him the organ is not the noisy and monotonous instrument which many organists make it, marred by the rattling of the pedals. Nor is it the vehicle of meaningless improvisation, the usual refuge of organists who are too lazy to study. When Mr. Eddy plays, the pipes of the great instrument seem to breathe forth beauty, and one's ears are regaled with the works of the masters who have made it their special study. His feet slip over the pedals with the same noiseless rapidity as his fingers do over the keys. Only music is heard.

**SEMBRICH, NILSSON AND PATTI.**—It is interesting to find that some of the star artists are at last appearing in public again. Madame Sembrich has sung at the Berlin opera, introducing a new waltz, "Speak!" by Arditi, into a composition which has hitherto been innocent of such ornaments. Madame Lucca began a concert tour on her own account in Russia, but has succumbed to fever. Madame Nilsson is, it seems, not in haste to start a fresh tour. But Madame Patti has at last settled for three concerts in Paris, at the Eden Theatre next month. The statement of the Paris papers that she will receive £600 per night is, of course, mere nonsense, but her fee will be sufficiently high to necessitate the raising of the price of the boxes to £16, and the charge for stalls to £12s. Even then they cannot afford to give an operatic representation, and have to limit the affair to a concert. Great artists doubtless know their own business best, but I doubt whether Madame Patti this year earned as large an income as she undoubtedly would had her terms been more moderate. Madame Patti has this week returned to Vienna, and she will then go to Paris, Berlin and Nice. A private letter from Milan states that her agent, Mr. Levilly, is in that city, but has, I believe, concluded no arrangements.—*London Figaro*.

**MRS. WELDON IMPLACABLE.**—The amiable Mrs. Weldon replied as follows to a letter from M. Gounod's solicitor asking her to grant the composer permission to conduct unmodifiedly his "Mors et Vita," at the performance of that work ordered by the Queen of England at Royal Albert Hall, London: "I am more than astonished at your impudence. I have just returned from Paris, where I have made the motion to have my judgment against M. Gounod executed. If he should try to set foot on English soil again I shall have him arrested immediately."

"G. WELDON."

**A LETTER FROM CHARLES WERNER.**—A correspondent in response to our request about news of Charles Werner, the violoncellist, informs us that he had a letter from Werner dated at Porto Cabello, Venezuela, January 12, which is the latest date possible for mail from that place. The letter is written in German and from it we quote: "I shall travel to-morrow to Trinidad (Port of Spain) and thence to Ciudad de Bolivar,

where I shall commence giving concerts. In March I hope to return to Caracas and to go from there via Porto Rico, St. Thomas and Havana, back to the United States; so that by next season I probably shall be again among my New York friends. My fever has left me entirely and I feel completely well now. In March I shall be thirty years (or more) and I hope to attain to still another thirty." This pleasant news emphatically contradicts the rumors lately current in New York of Mr. Werner's death, and we hope that he may live to a good old age.

**MR. FINCK ON HARTMANN.**—Eduard von Hartmann has in the January *Rundschau* a long article on "Musical Aesthetics," concerning which Mr. H. T. Finck writes in the *Nation*: "Hartmann, if we mistake not, had intended to become a musician before the happy thought struck him that he might chisel a new idol and place it in the pantheon of metaphysical fetishes, labelled the 'Unconscious.' His early musical training, therefore, ought to qualify him to speak more intelligently than most of his predecessors on this subject. The great trouble with musical aesthetics has hitherto been that almost all the authors who have written about it have been either ignorant of music or of psychology. Kant and Schopenhauer, with their deep insight into mental problems, had a ludicrously inadequate conception of music from a practical point of view, and Vischer was in the same predicament. Hanslick, on the other hand, as well as Engel, Ehrlich, and even Wagner, had but an elementary knowledge of psychology, so that they were little better off than the other group. Hartmann is both a musician and a psychologist, but whether this advantage has enabled him to find the key to the mysteries of mind and music cannot be inferred from the *Rundschau* article. There are, unfortunately, indications that, as usual, he has prostrated himself before his fetish, and is going to parade that once more as the final cause and essence of all things. The best thing in his article is the incisive and lucid manner in which he exposes the inconsistencies and contradictions in the systems of Schopenhauer, Engel, and especially of Hanslick, whose treatise on the 'Beautiful in Music,' being the only generally intelligible one ever written, has reached a sixth edition, despite his absurd attempt to deny music its emotional import, and his formal theory which degrades music to something little better than an acoustic kaleidoscope."

**CONCERNING LISZT.**—The *London Figaro* says: "The Abbé Liszt will arrive in London Thursday, April 1, and will be the guest at Norwood of Mr. Henry Littleton, of the firm of Novello, Ewer & Co. Liszt will attend the 'St. Elizabeth' concert at St. James's Hall, under Mr. Mackenzie, on April 6, and will also probably assist at the final rehearsal. On April 8 his friend and pupil, Mr. Walter Bache, will give a fête. Mr. Manns will give a Liszt concert in his honor at the Crystal Palace on April 10, when the pianist-composer will also be present. Except as to these engagements Liszt will not appear in public, and on April 12 he expects to leave again for the Continent. Liszt is at present in Rome, engaged in the task which M. Rubinstein sarcastically describes as 'spoiling music paper.' He is at work upon a new 'pathetic concerto' for piano and orchestra, and a characteristic piece entitled 'La Gondola Lugubra,' in honor of his son-in-law, Richard Wagner, and he is also touching up the orchestration of his oratorio 'Stanislaus.' [As for the news of Liszt's writing a new 'concerto pathétique' for piano and orchestra, it is based on an error. Liszt merely by the suggestion of some friends, among whom is Rafael Joseffy, is writing an orchestral accompaniment to the concert solo piece for piano entitled 'Concerto Pathétique,' a work which was written years ago and counts among the best of Liszt's pianoforte compositions. Liszt will go to St. Petersburg in March to conduct two performances of his works given by the Russian Musical Society.—EDITORS MUSICAL COURIER.]

**NILSSON FOR AMERICA.**—Mme. Nilsson is credited with a reference to an American tour this spring in a recent conversation, and it is probable that she will share the leading rôles of the Mapleson opera season in San Francisco with Mme. Hauk and Mlle. Fohström.

**DEMAND FOR STAUDIGL.**—Why do we not see more of Herr Staudigl at the Metropolitan Opera House? Last year he was employed to create most of the more important baritone roles and in so doing proved himself a thoroughly praiseworthy artist. This year we hear and see very little of him.

**PONCHIELLI DEAD.**—From Milan, Italy, comes the sad news of the death, on January 16, of Amilcare Ponchielli, the famous operatic composer, and, next to Verdi, the greatest contemporary favorite with the Italians. He was born on September 1, 1834, at Paderno Fasolare, near Cremona. His musical education he received at the Conservatory of Music at Milan, and in 1856 made his debut as dramatic composer with the opera "I Promessi Sposi," which met with immediate success at Cremona. Since then his career has been as successful as it was fruitful, and in short succession Ponchielli brought out the following works: "La Savojarada," (1861); "Roderico" (1864); "La Stella del Monte" (1867); "Le Due Gemelle," a ballet; "Clarina," a ballet; "Il Parlato Eterno," a scherzo, all three in 1873; "I Lituani" (1874); "Gioconda" (1876), and "Il Fignilol Prodigio" (1880). Of these "Gioconda" is the only work that has so far been produced in this country or outside of Italy.

A friend asked me the other day: "Why is it that the dead-heads are the severest critics?" "Because," said I, "they don't go for nothing to a concert for nothing."

## Mme. Lillian Norton.

ONE of our most valued contributors sends us the following communication from Boston about Mme. Lillian Norton, a prima donna of whom America may well be proud:

We live in an age of exaggeration. "The Mikado," the imitations of Irving by Mr. Dixey, and other similar performances which draw the masses have degenerated art. A *tour de force*, an *ut de poitrine*, any spasmodic dwelling on a high note, whether it be in keeping with the composition or not, is what takes the majority and produces bursts of enthusiasm, while the minority sit in astonishment, wonder and despair.

It was, therefore, a most refreshing experience to hear a charming young woman, gifted with a beautiful voice, sing naturally, earnestly and conscientiously, free from all tricks and efforts at effect—which so sorely tempt the "star"—with clear enunciation, beautiful pronunciation of Italian and with true artistic feeling and inspiration.

Mme. Norton will always make a greater impression on the unprejudiced musician than on the general public, because with the musician the greatness of voice is of less importance than an artistic representation.

Her performance is subtle and is satisfying. It is sure to make a mark and will as surely gain admirers. There was certainty of intonation, as there was absolute confidence in her knowledge of her part—she hardly found it necessary to look at the conductor. There was nervousness, which, however, speedily wore off and increased heightening of effect.

Mme. Norton is more of a lyric than a dramatic singer. Her voice possesses great magnetism and its compass is large. The lower register of her notes is beautiful in quality, but, like an Erard piano heard in a large hall, loses in great space. Her high notes are telling, sonorous and clear and thrilling when she is roused. Her manner of singing and execution is delightful.

I have not proposed to go into a detailed criticism of her performances of "Traviata" and of "Rigoletto;" in fact, I only heard the latter. The papers here have given such conflicting accounts of these, that I thought it would be of interest to present a general view of her abilities and capabilities from a musical standpoint.

It was evident that she was not in good physical health, and that time, especially with one so young, would enable her to do still greater justice to herself and conquer the nervousness which more or less affects her now.

Of her acting I cannot speak in the same terms of praise as of her singing. The latter will improve of its own accord, especially as she gains bodily strength; the former will require study and experience.

Her poses are always refined and dignified, but there is too much repose, and, especially in a lyric singer, dramatic expression in acting is of great importance.

On the whole, Mme. Norton has every reason to congratulate herself on the great success she has had here, as she has reason to congratulate herself on possessing a most beautiful voice, a rare musical talent, added to great personal charms. S. B. S.

Boston, January 15, 1886.

## HOME NEWS.

—There are two "Mikados" in Brooklyn this week, the McCaull company at the Park Theatre and another organization at the Criterion.

—Miss Marie J. Le Clair will sing and Mr. Richard Hoffmann will play the piano at the third concert of the New York Philharmonic Club at Chickering Hall on next Tuesday night.

—Herren Eloi Sylva and Joseph Staudigl and Messrs. Richard Hoffmann and Walter Damosch have volunteered to appear at the concert to be given in honor of Miss Emma Thursday at the Metropolitan Opera House on the 23d inst.

—A concert for the benefit of the German Poliklinik is set down for the evening of March 2, at the Metropolitan Opera House. Frauleins Lehmann and Brandt, and Herren Robinson and Fischer have promised their co-operation in the entertainment.

—The Brooklyn Philharmonic Society will produce "Mors et Vita" at the Academy in that city at the rehearsal on Friday afternoon and the concert on Saturday evening. The soloists will be Misses Emma Juch and Helen Dudley Campbell, and Messrs. William Candidus and Myron W. Whitney.

—The Symphony Society will hold its fourth public rehearsal and concert this season at the Metropolitan Opera House on Friday afternoon and Saturday evening next. "Damnation de Faust," by Berlioz, will be performed, with Mrs. Medora Henson Emerson and Herren Alvary, Heinrich and Sanger as the soloists, and the full chorus of the Oratorio Society, numbering 500 voices.

—Bandmaster Cappa's complimentary concert at the Seventh Regiment Armory occurs, it should be remembered, on Saturday evening next. The soloists on this occasion will be Miss Florence Mangam and Messrs. Alberto Lawrence, E. Cholmondeley-Jones, G. Gordon Cleather, J. N. Currie and W. Rogers. The L'Espérance and L'Helvétienne societies will sing a chorus from "Faust." The band will play for the first time Signor Cappa's march, "Pro Patria et Gloria," and selections from Wagner, Sullivan, Liszt and Bucalossi. Berlioz's "Hymne des Marseillais" will be given by twelve sopranos, a chorus and the band.



## German Opera.

IT is growing almost monotonous to have to chronicle every week the uninterrupted great success of German opera at the Metropolitan Opera House, yet it gives us pleasure, of course, truthfully to be able to do so. The week from last Wednesday to this brought only repetitions, the first of which was "The Queen of Sheba," which, for the twelfth time, was given before a crowded house. Excepting the facts that Frl. Slach undertook the role of *Queen*, instead of Frau Kraemer-Wiedl, much to the benefit of the outward appearance of that reputedly beautiful woman, and that Frl. Brandt reassumed her original part of *Astaroth*, nothing of note occurred at this performance that has not been mentioned in previous reports about this opera heretofore.

The Friday night's repetition of "Die Meistersinger" drew the largest audience that has yet attended the performance of Wagner's *chef d'œuvre*. The rendering with the same cast as heretofore was a truly excellent one, and did not fail to create the usual enthusiasm. We take this occasion to request of the stage management a few trifling changes which are, however, essential to the effectiveness of the work. First, Herr Staudigl should address in the first act the *Meister* and not the public; second, *Eva* and *Walter* should be hidden from view by some shrubbery during the latter part of the second act; third, the night watchman should be forbidden to introduce his horse-play of being afraid of his own shadow, which disturbs the poetic ending of the second act; fourth, that Herr Kemnitz's too clownish conception of the part of *Beckmesser* be toned down considerably, for that personage, however conceited and foolish he may have been as town clerk, must be supposed to have been both a gentleman and a scholar; fifth, that the river Pegnitz be visible in the last act and the effective arrival of the young ladies of Firth by barge be made plain to the eye; sixth and last, that the four trumpets on the stage in the last act be somewhat less noisy and blatant. We hope that these little hints will be taken notice of, for their observance would greatly enhance the beauty of an otherwise truly excellent performance.

On Saturday afternoon "Faust" was again given, when Herr Alvary took the title part instead of Herr Stritt. He was graceful and agreeable, but not at all great in his impersonation of the role. In other respects this and also Monday night's performance of the same work, both of which were exceedingly well attended, closely resembled the one noticed at length in last week's issue of this journal.

To-night and at the Saturday matinee "The Meistersinger" will again be heard, and "Rienzi" will have its first representation at the Metropolitan Opera House on Friday evening. Wagner's earliest work—at least the earliest that has kept its place on the stage—was sung in this city some years ago, but it has never been brought forth with a cast or scenic attire at all worthy of comparison with the artists concerned in Friday's performance, or with the scenes and costumes in readiness for the approaching production. The personages in "Rienzi" have been assigned as follows: *Rienzi*, M. Sylva; *Stefano*, Herr Fischer; *Orsini*, Herr Robinson; *Raimondo*, Herr Lehmler; *Baroncelli*, Herr Kemnitz; *Secco*, Herr Sanger; *Irene*, Fräulein Lehmann; *Adriano*, Fräulein Brandt, a "Messenger of Peace," Fräulein Klein. All the remaining artists in the company are to sing in the chorus in the Lateran Church, and views and dresses combining accuracy, picturesqueness and richness are promised.

## American Opera.

THE efforts of the American Opera Company in bringing out at the Academy of Music each week at least one new work in a manner almost incomparable as to gorgeousness of *mise-en-scène* and perfection of *ensemble* reflect great credit on the management and have worked their own reward in a markedly-increased attendance noticeable during the entire last week, in spite of the unpropitious state of the weather on Friday night and Saturday afternoon.

On last Wednesday Mozart's "Magic Flute" was given for the first time. It is needless at this late day to say anything in regard to this work, the historic dates of which are as well known as the fact that the music wedded to a senselessly stupid libretto, is among the most beautiful that has emanated from the fertile brain of the immortal genius Mozart. The work was produced with the following efficient cast:

<i>The Queen of the Night</i> .....	Pauline L'Allemand
<i>Pamina</i> , her daughter.....	Emma Juch
<i>Three Ladies of the Queen of the Night</i> .....	May Fielding Charlotte Walker Helen Dudley Campbell
<i>Papagena</i> .....	Helen Diltney
<i>Three Genii</i> .....	Anna Phelps Charlotte Magianis Addie Frank
<i>Tamino</i> .....	William Candidus
<i>Sarastro</i> .....	Myron W. Whitney
<i>The Speaker of the Temple</i> .....	Alonso Stoddard
<i>First Priest</i> .....	Albert Paulet
<i>Second Priest</i> .....	Edward O'Mahony
<i>Papagena</i> .....	William Hamilton
<i>Monastatos</i> .....	John Howson
<i>Two armed men</i> .....	William Santen Henry Leon

Mme. L'Allemand was a very satisfactory *Astrafamante* who sang her aria of the first act very well, but was evidently nervous during the second, for she sang the difficult aria in the original key of F, touching the high F four times, not quite as well as she did during the subsequent repetitions of the work. It would be

better, however, to transpose this aria down to E flat, for it must not be forgotten that at the time it was written the pitch was very nearly three-quarters of a tone lower than that of Mr. Thomas's orchestra of to-day. Miss Juch sang and acted *Pamina* alike charmingly. Mr. Candidus was an excellent *Tamino* vocally, but his acting might have been a little less constrained. Mr. Whitney gave a fine impersonation of *Sarastro*, and his sonorous voice going down clearly to low E was much applauded. Mr. Hamilton, as *Papagena*, was very amusing, and Miss Diltney, as *Papagena*, not less so, singing and acting spiritedly and prettily. The *Ladies of the Queen of Night* were good and the *genii* almost so. Orchestra and chorus under Mr. Thomas were absolutely grand, the male chorus singing the beautiful "O Iris" chorus so well and effectively that they were forced to sing it *da capo*. The scenery and general stage-setting was very fine, and it looked as if the work had been brought out regardless of cost. "The Magic Flute" was repeated on Saturday afternoon, under Mr. Hinrich's careful guidance, and again on Monday night, when both times it drew a very large and enthusiastic audience. On Friday night "Orpheus and Eurydice" had another representation, which was also very well attended.

To-night "Lohengrin" will be repeated. Friday evening is set apart for the first production of "The Merry Wives of Windsor," by Nicolai. The presentation of this bright and melodious work will enlist the services of Messrs. W. H. Fessenden, Myron W. Whitney, Alonso Stoddard, William Hamilton and John Howson, and those of Pauline L'Allemand, Jessie Bartlett Davis and May Fielding. "Orpheus and Eurydice" will be the opera at the Saturday matinee.

## Arthur Claassen's Concert.

MR. ARTHUR CLAASSEN, an energetic, but somewhat over-ambitious young conductor of male singing societies, gave a well-attended vocal and instrumental concert at Steinway Hall on Sunday evening. The main attraction on the program was the first performance of Wagner's "Love-Fest of the Apostles," a sort of a short oratorio in F major for male chorus and orchestra. The work could not prove impressive, nor can any fair judgment of its real merits be given, on account of its inadequate performance on this occasion. The concert opened with Schubert's "Rosamunde" overture, and the other orchestral numbers were "Waltz Idyll" in F major, for string orchestra, op. 11, by the concert-giver and conductor; Floersheim's "Consolation," and the "Dance of the Nymphs and of the Reapers," from Van der Stucken's music to Shakespeare's "Tempest."

The veteran violinist, Herr J. J. Bott, gave a farcical performance of the first movement from Beethoven's violin concerto, Miss Minnie Diltney sang an aria from "Lucia," Herr Max Alvary rendered Schubert's "Frühlingsglaube" and Schumann's "Mit Myrthen," and as an encore the latter's "Wohlauf noch getrunken" with adequate vocal means, but with a persistency of flatness of pitch which was truly distressing. In conjunction with Miss Ida Klein he also interpreted two duets by Schumann, "Grossvater und Grossmutter" and "Die Liebe ist ein Rosenstrauch." On the whole, the concert, in spite of Mr. Ph. Stollewerk's truly excellent pianoforte accompaniments, was a rather doubtful enjoyment.

## Alexander Lambert's Concert.

MR. ALEXANDER LAMBERT, one of the more pushing and ambitious of New York's younger pianists and teachers, who, though very busy giving lessons, still finds time to practise and study new works, demonstrated this latter fact at a concert of his own, given at Steinway Hall on last Saturday night before a numerous, attentive and greatly-pleased audience.

Mr. Lambert played with orchestra the fourth Rubinstein concerto in D minor, and Chopin's seldom heard and not very important "Fantasia on Polish Airs" in A major. Mr. Lambert displayed a well-developed technic and a fairly good touch, but not so much tone-production as his great efforts would lead one to expect. His conception, notably of the slow movement of the concerto, is good and shows a general improvement against former efforts. Of the three unaccompanied solo pieces, the rendering of Schumann's "Vogel als Prophet," from the "Waldscenen," pleased us best, being delicately, tenderly and intelligently played. The difficult Tausig piano arrangement of Bach's great D minor organ Toccata and Fugue was somewhat blurred through over-use of the pedal, and the entire rendering was not plastic enough. The Moszkowski "Piece Rustique," op. 36, No. 8, in E major, is a rather poor production for a man of Moszkowski's reputation and it would almost seem as if this young composer was already exhausted. As an encore to these pieces Mr. Lambert, after a triple recall, added a pretty little piece in G major, by the seventeen-year-old young composer Hollander, of Cologne.

Mr. Frank Van der Stucken and his orchestra, besides supplying the accompaniments in a very efficient manner, also rendered Beethoven's "Coriolanus" overture, the Bach air on the G string, orchestrated by Wilhelmj, which was redemanded and had to be given *da capo* and lately a new scherzo in G minor by a young Boston composer, H. W. Parker, who has lately returned from his studies, finished under Rheinberger. The scherzo is in no way a remarkable production, being poor and not original in invention and tame in orchestration and thematic treatment. The trio in D is the best portion of the little work, which was received with favor by the audience.

## Thomas Popular Concert.

TO fatalists it may seem strange, but it is a fact nevertheless, that the *thirteenth* of the series of Thomas Popular Concerts, which took place at the Academy of Music on Tuesday night, the 26th ult., was the most successful one so far given. It was the first "request program" night and the house-bill was such an attractive one that in spite of the absence of any soloist an extraordinarily great number of people frequented the concert. As is usual when there is a large and enthusiastic attendance, the members of the orchestra are inspired to do their very best, and it must be confessed that finer playing has not been heard here for many a day than was witnessed during the entire rendering of the following excellent and highly interesting program:

Prelude, D minor, Choral, G minor, Fugue, G minor,	Adapted for orchestra by J. J. Albert.....	Bach
Overture, "Midsummer Night's Dream".....		Mendelssohn
Andante, "Fifth Symphony".....		Beethoven
Siegfried's Rhine Journey, "Götterdämmerung".....		Wagner
Hungarian Rhapsody, No. 2.....		List
Bal Costume (second series, new).....		Rubinstein
Theme and variations, from D minor quartet.....		Schubert
String orchestra.		
Minuet.....		Boccherini
String orchestra.		
Waldweben (voices of the forest), "Siegfried".....		Wagner
Ride of the Valkyries,		

So great was the enthusiasm displayed by the audience on this occasion that Mr. Thomas was absolutely forced, in spite of the length of the program, to yield, at least in two instances, to the public demands for a repetition; thus the "Siegfried's Rhine Journey" and the second rhapsody were played *da capo*. A similar fate the Schubert variations and the Boccherini minuet only escaped on account of the lateness of the hour.

The experiment of a "request program" has turned out such an outspoken success that Mr. Thomas felt justified in repeating it last night, and intends to do so also on some future occasions.

## Thomas Popular Matinee.

THE program for last Thursday afternoon's Thomas Popular Matinee was as follows:

Coronation March, "Prophet".....	Meyer-beeri
Overture, "Rosamunde".....	Schubert
Symphony, "Im Walde".....	Raff
(a) Reverie.....	(b) Dance of the Wood Nymphs.
Ballade for Trombone.....	Müller-Berghaus
Mr. Edward Stoltz.	
(Of the Thomas Orchestra.)	
Valse Caprice.....	Rubinstein
Serenade, No. 3, D minor.....	Volkman
(Violoncello Obligato, Mr. A. Hartdegen.)	
(Of the Thomas Orchestra.)	

Introduction, Nuptial Chorus, March Movement,	Third act "Lohengrin".....	Wagner

This interesting medley of well-selected orchestral numbers greatly delighted a large and cultivated audience, that seemed especially pleased with the charming and fresh Schubert overture and the intensely beautiful two middle movements from the "Wald" symphony. But also the remaining numbers were much applauded, notably the cleverly orchestrated "Valse Caprice" by Rubinstein.

Mr. Stoltz played his unwieldy solo-instrument with great skill and produced so agreeable and pliable a tone from it that he succeeded in winning the hearty approval of his listeners. Müller-Berghaus's Ballade in C minor, however, is not a great composition. It is, of course, as could not be otherwise expected from so experienced and celebrated an instrumentator, very well orchestrated, but the invention displayed in it is rather meagre and commonplace.

## Michael Banner's Concert.

THIS deservedly favorite young violinist gave a concert at Steinway Hall on Tuesday, the 26th ult. The program read as follows:

1. Glee—"Hail, Smiling Morn".....	Spofforth
St. George's Glee Club.	
2. Aria—"In si Barbara Scigliara".....	Rossini
Mrs. Annie Louise Powell.	
3. "Salve Regina".....	Buck
Mr. Francis F. Powers.	
4. Vocal Solo—Air with variations, "Deh Torna Mio Bene".....	Proch
Miss Jean Herrick.	
5. Concerto for violin.....	Mendelssohn
1. Allegro molto appassionato.....	2. Andante.
3. Allegretto non troppo.—Allegro molto vivace.	
Michael Banner.	
St. George's Glee Club.	
6. Glee—"The Letter".....	Hatton
7. Sonata.....	Beethoven
Mr. Caryl Florio and Michael Banner.	
8. a. "Nightingale and the Rose".....	Spohr
b. "Farmer and the Pigeon".....	Taubert
Miss Jean Herrick.	
9. "Two Grenadiers".....	Schumann
Mr. Francis F. Powers.	
10. Glee—"Foresters Sound the Cheerful Horn".....	Bishop
St. George's Glee Club.	
11. Vocal Solo—"The Enchantress".....	Hatton
Mrs. Annie Louise Powell.	
12. Fantaisie brillante—"Faust".....	Wieniawski
Michael Banner.	

Such startling and unexpected changes in the order of pieces took place during the evening that the audience would have been but little worse off if no program had been provided. Mrs. Powell did not appear at all. An apology was made for her

absence, upon the plea of "indisposition," a convenient and well-chosen word, as it left the auditor to decide for himself whether the lady was simply disinclined to sing or physically unable to do so. The St. George's Glee Club sang their second selection directly after Mr. Powers's first song (thus bringing male voices together three times in succession), and their third after the Mendelssohn concerto; after which they vanished from public gaze. Mr. Powers's second song also changed its place, coming immediately after the glee club's third appearance and before the Beethoven sonata. These eccentricities undoubtedly supplied the audience with a fund of innocent merriment in the opportunity it afforded them of exercising their ingenuity in discovering just which number on the program was being performed at any given moment. Miss Herrick and Master Banner alone adhered as closely as the erratic movements of their companions would permit to the order set down for them.

The audience was rather small, but it made up in enthusiasm what it lacked in numbers.

The great success of the evening was made by the St. George's Glee Club, which received vociferous encores after each of its numbers. The success was deserved; the organization is certainly the best balanced and in its renditions the most finished and artistic of the many male quartets now competing for favor in this city and its vicinity. Miss Herrick showed a nice light soprano voice, of rather unusual range but of incomplete cultivation. She was at her best in the staccato passages of the Proch variations; her trill is a failure and her cantabile unsatisfactory. Mr. Powers is the possessor of a baritone voice of beautiful quality and phenomenal compass. A pure baritone who sails with ease up to high A and B flat is a *rara avis*. He uses his voice well, and will become an excellent artist when he has mastered a few facts not included in the ordinary Italian training; as, for example, that ignorantly made alterations are not necessarily improvements, and that Schumann is likely to know better than Powers what his songs need for their just effect. In other words, with the Italian excellence of voice-production, he has the Italian fault of considering a composition as a mere sketch which the vocalist has a right to alter, fill out or abbreviate at his pleasure. This may do in the Italian monodic school, though even there it should be done with more judgment than is usually displayed, but it is fatal to any music of a higher and more worthy grade. Schumann's "Two Grenadiers," as "improved" by him at this concert, was very indifferently received, and deservedly so; such songs need more than good voice and method.

The heaviest work of the evening devolved upon Master Banner, and was well done.

It is a pity that this most promising young violinist should be hampered by an unworthy instrument. His violin is only fairly good on the E and A strings; it is positively harsh and lacks resonance on the D and G. If one of our rich violino-maniacs would present young Banner with one of the good instruments he has purchased and buried in his "collection," he would be putting his money to better use than is usual among that crazy crowd.

To take the young artist's work in an ascending order of excel-

lence, we must put first, as lowest, the Beethoven sonata (No. 5, op. 24, in F). Master Banner has no right to attempt concerted music in public as yet. He has neither the training nor the maturity necessary. In this sonata he played solo throughout, paying no attention at any time to the piano. In addition, he improved Beethoven by cutting out three measures in the first movement, for which he tried to atone by lengthening one measure into nearly two in the last. Next must come the Mendelssohn concerto. Here he was more at home. His part was a solo part, and he was to be followed, not to follow; and, although the last movement was taken unnecessarily fast, his performance of this number was, on the whole, good and thoroughly enjoyable. He reached his climax, however, in the "Faust" fantasia. This he played in a manner above criticism, and he fully deserved the enthusiastic applause he received.

The pianist of the evening was Mr. Caryl Florio, who played the piano part in the Beethoven sonata in most masterly manner and supplied the numerous solos with their necessary accompaniments, his endeavors being promoted by a piano of exquisite tone and evidently most obedient touch.

### Carlos Sobrino's Recital.

A BAD night and a small audience greeted Mr. Sobrino on the occasion of his second recital at Steinway Hall on Friday evening last. By the way, why he should have characterized the above as a recital, having the assistance of brother artists, is past finding out. At this concert appeared Mr. Carl E. Dufft, who sang an aria by Apolloni, the serenade from "Don Juan," and the "Dio Dell'Or" from Gounod's "Faust" in good style and voice, barring an exaggerated portamento, and Mr. Henri Finzi, an admirable violoncellist.

The expectations raised by Mr. Sobrino's playing in the Saint-Saëns "Suite," for cello and pianoforte, which was really masterly, were hardly realized by his subsequent efforts. His conception of the Beethoven sonata was puerile in the extreme. His happiest numbers, by far, were the scherzo from Chopin's second pianoforte sonata and Floersheim's "Lullaby." The Chopin polonaise in A flat was spoiled simply on account of the frightfully rapid tempo at which it was taken.

The same is also true of the "Schumannesque," by J. C. Alden, which at times was hardly distinguishable.

A word of praise should be accorded Mr. Woodman for his accompaniments, which were rendered in a thoroughly artistic manner.

—At Grace Chapel, Fourteenth-st., between Third and Fourth aves., last Sunday night, on the occasion of the second anniversary of the supplanted choir, a fine musical service was rendered. The organist and director is Mr. Sheldon W. Ball.

—The negotiations looking to a short tour of the German Opera Company, after the New York season, which were abandoned a few weeks ago, have been re-opened, and there is still a possibility that the organization may be heard in Boston and perhaps other cities before it disbands for the season.

### Music in Baltimore.

BALTIMORE, February 1, 1886.

THERE is no danger in prophesying, without subsequent contradiction, that after the past week of Maplesonian opera there will be no performance of Italian opera by a visiting company for many years to come in this city. As one of the daily papers called it in an article on the subject, "Fall of Italian Opera," and continues the paper: Why is this? Baltimore has often liberally encouraged companies that had only one distinguished artist in it. Lucca sang "Faust" here some years ago with a poor company, and she slighted her own part abominably, and yet even the third gallery was crowded with people in full dress. Gerster, with a poor company, has crowded the house many a time, and so did Albani and Patti. But now, when a company comes that contains Del Puente, Cherubini, Gennini, Ravelli, Hauk and Fohstrom—a combination symmetrical and good all around—we have dreary wastes of empty benches.

The reason is to be found in this. Italian opera has gone out of fashion. It was always more of a fashion in America than a true art impulse. Many people went who were bored to death by it, because it was the thing to do. Most wretched taste was shown by the fashionable audiences. They always applauded the cheap, showy "gingerbread" of music, demanded encores of the most paltry scenes and often sat stolid under the most beautiful surfeit. Now Italian opera has so far gone out of fashion as to permit those who are bored by it to stay away, and the consequence is that the houses are small. It is not probable that the first Italian company in the world could now fill our Academy of Music at paying prices. For at least three years the seasons in Baltimore have been disastrous, and we in all likelihood saw the last of it last night.

The season ended on Saturday night with a performance of "Carmen," Minnie Hauk having the title-role, but the audience present was very limited in numbers. What we want here and what we will pay for to listen to are a few Wagner performances of the German company at your Metropolitan Opera House and a few performances of your American company under the direction of Theodore Thomas, to be given here in the only place which is fit for representations of that kind—the Academy of Music.

Professor Klauschek, a piano teacher, who was a resident of this city for thirty-five years, is dead.

HANS SLICK.

—The second concert of the Musurgia takes place at Chickering Hall to-morrow night, when the society will have the assistance of Miss Marie Groebel, contralto, and of the Philharmonic Club.

—Route of the Mendelssohn Quintet Club: Shelbyville, Ind., February 4; Indianapolis, 5; Crawfordsville, 6; Lafayette, 8; Peru, 9; Plymouth, 10; Elkhart, 11; Valparaiso, 12; Racine, Wis., 13; Beloit, Wis., 15, and Milwaukee, February 16.

—Those interested in violins will find in another page of our paper an advertisement of a fine collection of old Italian violins brought lately from Europe by Mr. J. DeBona. Among these violins are some very fine specimens of the best makers, such as Guarnerius (del Gesu), Amati, Storioni and Gagliano, which are in a fine state of preservation. We recommend those in need of a good instrument to pay a visit to Mr. DeBona.

—Mr. Edgar H. Sherwood, one of the best musicians and pianists in this State, gave a recital last Saturday in Rochester, when the following program was enjoyed by a large audience:

Beethoven—Sonata, op. 26, Varie I., II., III., scherzo, Miss A. L. Roth-gangal; Osborne—Vocal solo, "Who's at my Window?" Miss Mae H. Woodward; Mendelssohn—Rondo Capriccioso, op. 14, Miss Lena F. Mulliner; Kullak—Octave Etude, Book II., No. 1, Miss May J. Rogers; Verdi—Vocal solo, "Pace mio Dio," Mrs. A. R. Hicks; Wm. H. Sherwood—(a) "Coy Maiden," (b) Idylle, A major, op. 5, No. 2, Mr. E. H. Sherwood; Mozart—Sonate, C, dur Seite 57, Miss Ida J. Lynch; Schumann—Faschings-Schwank, op. 26, allegro, Mr. Stephen T. Wilkinson; Verdi—Vocal solo, "O, Don Fatale!" Mrs. A. R. Hicks; Chopin—Polonaise, A major, Miss Louise C. Woodward; Schumann—(a) Warum? (Why?), op. 12, (b) Original paraphrase on melody from opera of "Lucia," Mr. E. H. Sherwood; Vocal solo—Waltz song, Miss Mae H. Woodward.

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WITH this issue of THE MUSICAL COURIER we publish the second instalment of communications from the well-known firm, the Ludden & Bates Southern Music House, Savannah, Ga. It is hereby reproduced in full:

### L. & B. S. M. H. Substantiates Its Facts.

SAVANNAH, Ga., January 30, 1885.

Editors Musical Courier:

We are not in the least surprised that our dose of cold facts sickened you. What a dreadful time you must have had, judging from the full page of *personal abuse, calumny and falsification* which you have spewed out concerning ourselves.

For such a foul stomach as yours seems to be we recommend catnip tea and a re-perusal of our last until it causes you to throw up the sponge and give us and your unfortunate readers a rest.

But, we are really so sorry that our "pointed" remarks grated harshly on your refined sensibilities. You were so tender of our feelings, that we tried our prettiest to write something just to your mind, and our hearts are most broken that after all our pains the "intellectual barrenness" of our "effusion" so disturbed your epigastrical regions.

Still, we are somewhat consoled by the fact that, notwithstanding our "limited vocabulary" and your child-like innocence, you have managed to comprehend that our "intellectual expressions" amounted to so forcible an impeachment of your "Facts, Figures and Veracity" as to call for a very lengthy and studied defence on your part.

Query? If the facts which we presented amount to nothing, as you claim, why do you waste three columns of your valuable space in trying to refute them?

And now to business.—We are incensed at your dastardly attempt to injure our standing, and we propose to follow you up and show that your pretence of doing this disgraceful thing for the good of the music trade at large is utterly false, and that your real reason was pure malicious cussedness.

This charge we make with a full understanding of what it means, and with the intent to make it good, without regard to what it costs, or how long it may take. Your position gives you the advantage, but we have the right on our side and fear not the result.

#### THAT 600 ORGAN PURCHASE.

You say drop that, but we say nay. In that instance you charged us falsely, and we proved it to the satisfaction of the trade at large. Furthermore, you admitted to our "Brother Bates" in your own office, in September last, that you had been "too fast" in your charges, and explained just how it happened. No wonder you want that little episode dropped.

#### THAT INSANE PROPOSITION.

Your statement that we ever made a proposition to you of submitting communications to us before publishing is totally false. The matter was never discussed between us, but our copy-book shows the following correspondence, under date of March 14, 1885: "We are thankful for the many complimentary notices with which you have kindly favored us without even the asking; yet we must request that in future you will either omit mention of our business entirely, or first satisfy yourselves that the information you have is correct, so that having published it you can stand to it; we will in all cases give you in response to inquiry exact information as to all matters connected with our business which we deem it advisable to make public and will verify the same under oath if necessary."

No further communication concerning this subject ever

passed between us, hence your half column of denouncement is simply bosh. None but an insane person could make such an idiotic proposition as you trot out and down our way. Brother Bates is not as yet looked upon as a crank.

#### OUR FACTS SUBSTANTIATED.

FACT 1.—The circular in question was originally prepared eight years ago, as we stated, and electrotyped for future use. From these blocks many editions were printed. We advertised ourselves in papers and circulars as Ludden & Bates Southern Music House for many years before we were incorporated, which was April 1, 1884, and the fact that the circular you have bears the imprint of L. & B. S. M. H. is no proof whatever as to when it was printed. We say that it was neither printed or circulated by us within some years past.

FACT 2.—The "soreheads" understand who we mean and it is not necessary to mention names; one of them lives here, and his head is considerable sorer than it was before he mailed you our circulars and enlisted you to write us up.

FACT 3.—We stated that the gifts we gave with pianos were worth to purchasers \$65, and asked you to prove your assertion that they "amounted to nothing." You dodge the issue and fail entirely to make good your charge.

FACT 4.—We claimed that the Arion was not a stenciled piano, because it had its maker's name on it. You dodge this point also.

We now refer you to your own columns of November 4, 1885, where you say in speaking of the Gilbert & Co. piano—

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Class III.—Dealers who sell stenciled pianos, stating to the purchasers that the pianos are manufactured for them.

Class IV.—Dealers who sell stenciled pianos, claiming to manufacture them.

Now there is nothing in the Gilbert piano to conflict with the above platform. "Gilbert & Co." is a registered trade-mark, owned and controlled by Mr. Thomas F. Scanlan, who unhesitatingly announced that fact to the trade through the columns of THE MUSICAL COURIER. He owns the trade-mark and he makes the piano, and he says so and he means exactly what he says. He uses the columns of THE MUSICAL COURIER as the best medium to announce this fact at one bound to the piano trade of the United States. We examine the piano and say what we think of it, and the whole transaction is as clean as a whistle and in strict conformity with our principles.

This exactly fits the point at issue—"Arion" is a registered trade mark, owned and controlled by the J. P. Hale Piano Company. They own the trade-mark; they make the piano. They say so by putting their names on—and we say they do—in the "Arion" catalogues and our circulars herewith mailed. Nor have we ever claimed, in any way, shape or manner, that we were its makers, or concealed the fact that J. P. Hale was its maker. We quote from said catalogue:

THE ARION PIANOS are manufactured specially to our order and solely for our trade, by the J. P. HALE PIANO COMPANY, of New York city. Every ARION PIANO now sold bears its maker's name above the keyboard, in addition to the word "Arion." The name "Arion" is also carved in the fret work of the Music Desk.

The J. P. HALE PIANO COMPANY, the Manufacturer of the ARION PIANOS, has an immense Factory with capacity for producing 150 Pianos weekly, and is the largest and most successful Manufacturer in the United States. During twenty years it has produced over 70,000 Pianos, which are scattered in musical homes from Maine to Mexico.

We say that this is a "clean transaction," and in strict conformity with honorable business dealing, and in this statement we have the full support of the trade at large—and THE MUSICAL COURIER.

You also dodge our offer to take 1,000 Arion pianos, style 3 or 8, at \$125, under the lame pretense that you are not in the piano trade, and that so many could not be found at once. But you could easily get your backers, Steinway & Sons, to buy them for you, and we also gave you a whole year to get them in. To help you out we will raise and modify our offer. J. P. Hale's factory can produce 100 pianos weekly. Now furnish us 1,000 of either Hale or Arion pianos, styles 3 or 8, within the next twelve months, at \$135 each (\$10 raise on your first figures), and the \$1,000 bonus shall be yours. We suggest that in response to this offer you are in duty bound to either put up or shut up.

FACT 5.—Our assertion that we are the actual manufacturers of the Ludden & Bates piano is strictly true, and you have not in the least disproved it. We are piano makers. We do not refer to "one individual piano." We do not refer to experiments, but to a regular, systematized piano-producing institution.

For one year we manufactured pianos (in a small way, to be sure) in our own factory, buying lumber for both square and upright cases, employing men to make and varnish the cases, to cast the plates, do the bellying, stringing, finishing, regulating, and make the piano as fully and completely as is usually done in piano factories. True, none were made during the year 1885, but that fact does not in the least affect our claim to be actual bona-fide makers.

Operations were suspended temporarily until we could start a full-grown factory in Savannah. Arrangements for this were nearly perfected when our proposed superintendent disappeared and we had to postpone for a time. The circulars

from which you quote were prepared when our factory was in operation, and, being electrotyped, copies were printed in 1885. Had we not expected to have resumed our piano making at an early date we should have cut out the clause in question. When we offer for sale a piano bearing our names, which is not actually made by us, it will be time enough for you to brand us as bogus makers.

FACT 6.—When any of our affronted competitors wish us to present facts bearing out the assertions in our circular under head of "How big is your pocket-book?" we will do so, but we decline to do it at your "Come do it."

#### NOW FOR YOUR NEW FUNNY BUSINESS.

You have not yet answered our direct question as to those marked copies, but, to the contrary, you evade direct and truthful reply. You, however, admit mailing marked copies to Southern music-dealers, and we ask you what was your object in doing this, if not to injure us.

About 100 marked copies were also mailed to music teachers, musicians, merchants, prominent citizens and prospective piano purchasers in our city. Some of these came in unstamped wrappers, under newspaper postage rates, and others under one-cent postage, and some were mailed in our Savannah post-office.

The majority of the parties receiving said papers tell us that you could not by any possibility have their names and addresses or get them in any ordinary way, and it is therefore evident that some party in Savannah furnished those names and addresses either to you or to some friend in New York who procured from you the copies and had them mailed.

We ask you who paid for those papers? Who paid the postage and who furnished the names and addresses?

If you furnished all those extra copies without pay, to be circulated to our direct injury, you certainly were guilty of a despicable and malicious act, and if you received pay for them it leaves the matter in no better light.

You admit having helped our competitors here and elsewhere to damage us by gratuitously furnishing them with from one to ten copies each, which they could and did show and distribute to our direct injury, and this admission is evidence enough of malicious intent on your part.

Your statement that no man, woman or child knew of the publication of the article against us until after it appeared may be true, but it don't cover the case. Will you state that no competitor of ours in Savannah or elsewhere enclosed you our circulars, and wrote you letters calling attention to our business and suggesting that you should say something about the matter in your paper?

We claim that the whole business has its start with some of our jealous competitors and that you have lent yourself to their schemes and made against us false and malicious charges, and we say further that in our belief your charges were not made in good faith, but, to the contrary, you knew perfectly well that they were purely imaginary and manufactured out of whole cloth.

If we are guilty of half that you charge we deserve to be driven out of business, and, per contra, if not guilty you owe us full retraction. We insist that you either prove absolutely your charges, or withdraw them, as in duty bound.

"And this is all for this time."

Very respectfully,

LUDDEN & BATES SOUTHERN MUSIC HOUSE.

#### No. I.

When we offered our space to the Ludden & Bates concern we did not intend to make the columns of this paper a receptacle of vile language, and as that concern has now amply demonstrated its ability as a dispenser of the lowest kind of expressions that can be found in the English language, we notify it that every such remark and expression sent to us by it will be left blank in deference to our readers and the music trade in general. If the expressions and language are kept within the bounds of decency we will print them, but we are not anxious to be pursued by Anthony Comstock, for if we print any more of the style of utterance which appears, for instance, in the first part of the above letter, the Society for the Prevention of Crime will have a good case against us.

It does not follow that because the Ludden & Bates concern sees fit to sign its name to indecent expressions that other people are willing to do so or to read such language or to print it. We will print the charges made, the argument and the sophistry, the so-called facts and the falsehoods to which that concern signs its names, but the vulgar language we shall not print in the future.

#### No. II.

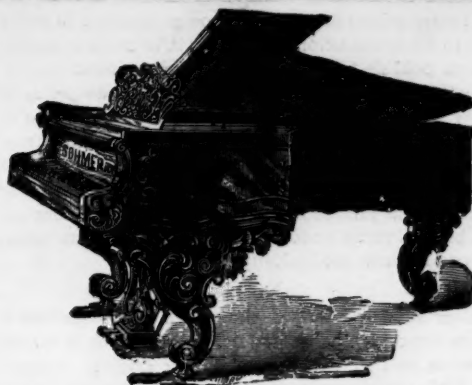
Every discussion of the letter of the house drops into insignificance when the concern itself admits that our

(Continued on page 78.)



**SOHMER**

The 'Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

## NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

**JOHN FRIEDRICH & BRO.**

IMPORTERS &amp; MANUFACTURERS OF

**VIOLINS, CELLOS & BOWS****NO 80 SECOND ST.**

Betw. 1st &amp; 2nd Ave's.

**NEW YORK.**

Artistic imitations of the best Italian models our speciality. A variety of old and new instruments, artist's bows, strings &c. constantly on hand. Repairing done in a superior manner.

ILLUSTRATED CATALOGUE ON APPLICATION.

## IVERS & POND PIANOS

— UNEXCELLED IN —  
Beauty of Tone,  
Elegance of Finish,  
Thoroughness of Construction.

WAREROOMS: 181 & 182 TREMONT ST., BOSTON.

Factories: Albany and Main Sts., Cambridgeport.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

**J. PFRIEMER,**

PIANO-FORTE

**HAMMER \* COVERER,**

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

**BRAMBACH & CO.**

MANUFACTURERS OF

**PIANO-FORTES,**

12 East 17th Street,

Between Fifth Avenue &amp; Broadway.

**NEW YORK.****MUSIC TEACHERS'****National Association.**

PRESIDENT:  
A. A. STANLEY,  
10 Pallas St.,  
PROVIDENCE, R. I.

SEC.-TREAS.:  
THEODORE PRESSER,  
1004 Walnut St.,  
PHILADELPHIA.

TENTH ANNUAL MEETING,  
June 30, July 1 and 2, 1886.

— AT —  
TREMONT TEMPLE,  
BOSTON, MASS.

Official Report of Ninth Annual Meeting, containing Lectures, Discussions, List of Members, &c., will be sent for 25c. by a. dressing the Secretary.

## THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

### AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

## DECKER & SON,

Grand, Square and Upright Piano-Fortes.

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

### THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

## FISCHER

ESTD 1840.

## PIANOS

RENOWNED FOR  
TONE & DURABILITY

## J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000

NOW IN USE.

(Continued from page 76.)

original charges were true. The whole controversy is based upon a statement printed in our issue of January 13, 1886. In that issue we reprinted a part of a circular of the concern in which it claimed to be piano manufacturers. We know that the Ludden & Bates Southern Music House is not one of the piano-manufacturing institutions in the United States. The announcement, therefore, that they are manufacturing pianos, printed in a circular in which nearly every other firm in the piano trade competing with Ludden & Bates was virtually denounced by them as swindlers, induced us, in the name of fair play and honor, to ask, "Where is your factory?" and, at the same time, to answer truthfully and as a fact, "NOWHERE."

"True," they say, "none were made during the year 1885." That is all we claimed. We asked, "Where is your factory?" We answered, "Nowhere." We told the truth. The Ludden & Bates concern did not tell the truth, and we cannot afford to believe that concern in the future. Having a factory on the brain and being "bona-fide makers" are, we suppose, two different things. The little by-play about the old electrotype should be dismissed by everyone except a child. If an old electrotype signed by the concern printed a falsehood, it should not have been used.

## No. III.

In the letter printed above, and received by us on Monday noon, was enclosed a circular signed by the house. It is called "Descriptive Catalogue and Price-List of the Arion Pianofortes," and then it states this contemptible misleading falsehood: "Fried and Tested for Thirty Years! Over 70,000 Now in Use!" We have compelled Ludden & Bates to state over their own signature that they did not manufacture a piano in 1885, although their circulars state that they are piano makers or manufacturers. If they wish to continue this controversy we shall compel them to admit that the statement just quoted from their circular about "Thirty years' trial and test of the Arion Pianos and over 70,000 now in use" is as false as the other statement was.

The Arion piano is a stenciled piano made by several piano manufacturers in this city. A Mr. McDonald, formerly a dealer at No. 2 Fourth ave., subsequently located at No. 487 Broadway and now dead, first used the name; others subsequently used it; others are now using it. If it is a registered trade-mark like that of the Gilbert piano referred to, we would like to know the number of the trade-mark, and when that number shall have been given to us we shall investigate how it is possible that only within a few weeks McDonald's widow, who has a store in Brooklyn, E. D., has bought an Arion piano made for her by another manufacturer than the J. P. Hale Company, in this city. We want to know the number of that registered trade-mark first, and after that we will begin to investigate.

## No. IV.

The statement in the Ludden & Bates Southern Music House circular to the effect that the J. P. Hale Company has "a capacity for producing 150 pianos weekly" is true, but it is misleading, because the company does not produce a number anywhere near 100 per week. "Capacity for producing 150 pianos weekly" means all the year around; that is also what we mean. The statement by the Ludden & Bates concern that the Hale Company is the largest and most successful manufacturer in the United States is not true. When we say not true we prove our assertion; when the Ludden & Bates concern says not true it means true. In another part of the same circular the Ludden & Bates concern states that the Arion piano has been tested 25 years; but with that concern a statement involving a difference of 20 per cent. amounts to nothing. They also call the Arion "first-class." If the Arion is first-class, to what class does the Chickering piano belong, according to Ludden & Bates? They control the Chickering piano in their section. Is it also first-class in their opinion? How foolish vulnerable houses, like the Ludden & Bates concern, make themselves when they subject their printed, and occasionally idiotic, statements to analysis! Here is a house that calls a piano, which it can sell at \$250, including gifts valued by it at \$65, and pay the freight from New York, and the handling and the freight to the purchaser's depot—we say, calls such a piano first-class, while a Chickering, which costs all the way up from double that price, cannot be less than first-class, and if first-class, belongs, according to the Ludden & Bates concern, which sells the Chickering, to the same class to which the Hale Arion belongs! Absurd, Messrs. Ludden & Bates Southern Music House.

## No. V.

We stated in our last issue that Mr. Bates called upon us and made the insane proposition that we should in

the future submit to him every communication in reference to his house before publishing it, in order to enable him to publish his reply with the communication. In his letter printed above he says that the statement is *totally false*; that naturally means that it is *true*, for he says that our statement is true. Read his quotation from the letter dated March 14, 1885. That was written a few months before Mr. Bates made the request in our office just as printed above, and it is a logical conclusion, being a verbal endorsement of a written statement; the two requests are logically identical.

## No. VI.

After such a letter as the above by the Ludden & Bates concern, charges made against us by it do not affect us, neither do they offset our original charges; we shall therefore pay no attention to them until every original charge made by us is shown to be correct and admitted to be correct by Ludden & Bates. If they continue to admit as rapidly as they have in the above letter, we shall soon be able to say something in reference to their charges.

## No. VII.

We repeat, therefore, our admonition which appeared in our issue of January 13: "The Ludden & Bates house must really withdraw the circulars and advertisements of that nature or the house will get themselves into such a deal of endless trouble that they will regret the moment that inspired their diction. The trouble will all come from their own section and because their position is not only undignified, unfair, but also cheap looking and, from our view of what the piano and organ trade should be, a position which is untenable, the house should at once recede and not wait until their competitors shall be able to point to the fact that they had to recede."

Those circulars must be *publicly* withdrawn, for we would not be justified in believing a statement made by a firm which claims it is manufacturing pianos and a week later admits that such is not the case.

## BLOWS.

## THE SAVANNAH IMBROGLIO.

## The Schreiner-Bates Encounter on the Street.

THE following article is taken from the Savannah Daily Times of January 28:

## MUSIC IN THE AIR.

## A Lively Encounter on the Street.

A ripple of sensation was created in this community yesterday afternoon by the announcement that a clash of arms had occurred between H. L. Schreiner, the well-known music dealer, and J. A. Bates, general manager of the Southern Music Publishing House.

Investigation showed that an encounter had taken place, and the following particulars were gleaned from a young clerk in the employ of Mr. Simon Mitchell, who saw the first encounter and the close of the battle. This young man states he was on his way home to dinner, and was near the corner of Taylor and Bull sts. when he noticed Mr. Schreiner, who was coming down the street, approach Mr. Bates, who was turning into Taylor-st., on which he resides. He did not hear any remarks, but saw that the two men had clinched. After a brief struggle he saw Mr. Schreiner pull from his coat a cowhide, with which he struck Bates across the shoulder. The latter grabbed the hide with his left hand, at the same time hitting Schreiner in the face with his right fist. After some struggling Bates succeeded in getting possession of the weapon, and cut Schreiner several times across the face. Schreiner seized Bates by the hair and managed to crowd him up against the wall, but the positions were quickly reversed, and blows continued to pass. The young man had rushed up in the meantime and tried to take the rawhide from Bates, but was unable to do so. Up to this time there was no one in the immediate vicinity on the street, but soon a crowd collected and the parties were separated. The cowhide was taken from Bates, and Mr. Schreiner was escorted away. Thus ended the battle. Mr. Bates received several scratches on his face and his nose was bruised, while Mr. Schreiner had his spectacles smashed and his face somewhat lacerated.

There has been an old feud between the parties, but the immediate cause of the encounter was the recent publication in THE MUSICAL COURIER of New York, which reflected on the Southern Music House's management, and which, in a card

published by Mr. Bates, was attributed by implication to Mr. Schreiner.

All we know about this unhappy affair is what we glean from the Savannah papers. That it should have come to this never seemed possible to us. Mr. Schreiner, as we stated in a former number, was not aware of our intention to publish the articles in any way, shape or manner. The day after the street scene, January 29, the Ludden & Bates Southern Music House published this apology in the Savannah Morning News:

## An Open Letter to Mr. H. L. Schreiner.

Mr. H. L. Schreiner:

DEAR SIR—We learn that you claim that we have wrongfully accused you concerning the offensive article published in THE MUSICAL COURIER, and the circulation of the marked copies in this city.

We would not knowingly accuse even our bitterest enemy wrongfully, and, if in this case we have wronged you, as you claim, we stand ready, whenever you can show that fact, to acknowledge our fault and make you amends.

To determine this point and adjust matters between us in a sensible manner, we make you this proposition, viz.:

Let us agree upon either one or three arbitrators, who shall investigate fully the matter and decide between us.

If said arbitrators decide that we are in the wrong, and have, without due cause, made the charges against you, we will offer you a public apology, and also give you our check for whatever amount said arbitrators may say is right in reparation for any damage to your business and standing.

If said arbitrators decide that our action was justifiable and our charges true, we ask from you no money consideration, but simply that you will give your written agreement that from this time on you will not in any way, either directly or indirectly, say, write, or cause to be written or published anything whatever to our discredit or injury, we also giving you our agreement to the same effect as concerning yourself.

The said arbitrators to also investigate in any way they may see fit, and at our expense, as to the truth of the charges brought against us in THE MUSICAL COURIER, and to publicly announce the result of their investigations.

The continuance of the present bad feeling between us is creditable to neither, and the public is wearied with our constant wrangling. Let us end the difficulty in an honorable way, and in future live in peace. This city is large enough for us both, and as for us, we much prefer friendly relations with you and all. Will you meet us half way? Very respectfully,

LUDDEN & BATES SOUTHERN MUSIC HOUSE.

—Adv.

Mr. Schreiner has been shamelessly abused by the Ludden & Bates Southern Music House, and we advise him not to take into consideration any propositions of an arbitration. Why should he thus by implication even admit the shadow of a suspicion when he is the offended party? Only those persons who have read the bitter denunciations heaped upon Schreiner by the Ludden & Bates concern, as printed in the Savannah Morning News, can understand the insults he has suffered. He has a much easier path to pursue than an arbitration, and one through which all the search for truth, on the part of the Ludden & Bates concern, as far as it effects it, Mr. Schreiner and THE MUSICAL COURIER, can be accomplished.

As will appear in our issue of to-day, there is no further necessity for any arbitrators to investigate the charges brought against the Ludden & Bates concern by THE MUSICAL COURIER. They are substantially admitted by the firm itself.

The concern has no factory, the Arion piano is no Arion piano, but a J. P. Hale & Co. piano; and those two points were essentially, and as far as the people of Georgia and adjacent territory are concerned, the only ones of any consequence.

## Business Change.

THE following cards in reference to a business change explain themselves:

## McCaffrey's Music Store,

11 NORTH CHARLES ST. ESTABLISHED 1852.

Having this day purchased the entire stock, fixtures, &c., of this well-known establishment, I shall continue the business at the old stand, under the above name.

I respectfully ask the customers of the house, my friends and the public generally, to favor me with their continued patronage.

By studying the wants of my customers and by prompt and careful attention to orders, I shall endeavor to retain the goodwill of those trading with the house.

Very respectfully, CHARLES W. JORDAN,

McCaffrey's Music Store, 11 N. Charles st. BALTIMORE, January 28, 1886.

Mr. CHARLES W. JORDAN having purchased my entire business, I most heartily endorse him as a gentleman of excellent business qualifications and possessing a thorough knowledge of the music business, having had many years' experience in New York and Baltimore. I recommend him to all my friends and trust they will continue to favor him with their patronage.

Thanking a generous public for past favors, I remain, with best wishes, Yours very truly, HENRY MCCAFFREY.

N. B. I can still be found as usual at the old stand. McCaffrey's business has been in existence many years (since 1852). Mr. Jordan, the purchaser, was formerly with C. H. Ditson & Co., New York, and formerly with Otto Sutro & Co., Baltimore.





### Who is This?

THE picture of Mr. William D. Lazelle, the retail salesman at Wheelock's, occupied the top of this column last week. This week I present to the readers of THE MUSICAL COURIER the picture of one of the most valuable *attachés* I know in this trade. Although in charge of the general bookkeeping of his firm, which is one of the leading houses now in the line, his duties are not limited to that work only, for the correctness of his judgment in business matters at large, which has been manifested for years past, makes his advice valuable and his suggestions at times imperative in many respects outside of accounting.

He is incessantly at work, and his constant application and unremitting attendance to his duties have been the source of many complimentary remarks. He has an intelligent and broad conception of the future of the piano trade in the United States, and his views of it, as applied to the excellent pianos he is interested in pushing, assist in maintaining the high standard originally adopted and continued by his firm.

He displays a great personal interest in the success of the house he is with, and is fully and completely identified with its history. Who is he? I might as well state that he is Mr. Charles Fahr, and that the firm is Sohmer & Co.

\*\*\*\*

The swing-desk, inclined desk, music desk, music rack, or whatever else it may be called, of the upright piano, will sooner or later become a source of much contention and of a peculiar controversy. Augustus Baus & Co. have a patent on one kind of desk, but as I have not seen it or read it I cannot state in how far it may conflict with another I hereby reproduce. The matter should be thoroughly ventilated and adjusted, and that would save time and money.

\*\*\*\*

The one I refer to is a patent granted to Stephan Brambach, and now the property of the Estey Piano Company of which Mr. Brambach is a stockholder and the superintendent. He filed his application October 8, 1875, and very soon after—on November 30, 1875—the letters patent were granted, the number of the patent being 170,619. It must be remembered that this was before the Centennial Exposition, and I state from personal knowledge, having spent considerable time at the exposition, that there were no uprights on exhibition with such a swing-desk.

\*\*\*\*

This is an abstract of the patent: The invention consists of a music desk or stand which is applied to the central front part of the case, and so arranged as to be thrown either into inclined position or locked into the front of the case, as hereinafter described.

A hinged base strip with extension-legs supports the music placed on the desk.

It fits flush into the front when not in use as a desk, and may be locked in this position by a spring-catch or other suitable locking device.

The desk may be provided with a button for swinging it out, or a spring or other device may be employed for producing the forward springing of the desk as soon as the locking device is released.

The desk is held in inclined position by folding-legs, which are fitted into side recesses of the desk and applied to a strip hinged to the lower edge of the desk. The strip has a raised rim or edge, and serves for placing the music book or sheets thereon, forming a support for the music when the legs are placed against the case-front in position to support the desk. The strip forms the rigid base part of the desk at the required angle to the same

in a manner analogous to the stand in square and grand pianos.

The music book or sheet is held by the desk attachment at such height that the music may be read easier than in the present inconvenient position on the cover immediately above the keyboard.

The main advantage of the desk consists furthermore in the opening produced at the front part, through which the sound may issue without obstruction, and the tone of the piano be brought out more powerfully than heretofore without requiring the lifting of the top of the case.

In closing the desk the legs are folded back on the same, so that the strip forms an extension of the desk, and locks with the same into the front of the case.

\*\*\*\*\*

I do not believe that the Brambach patent conflicted with any prior patents of that nature, for in 1875 there were only a few uprights made when compared with the later production; in fact, the American upright was in its infancy. Mr. George M. Guild has a patent on a swing-desk for uprights and I may publish it in the next number of THE MUSICAL COURIER. It was an original device and idea of Guild's, who knew nothing and cared nothing about a prior invention should one have existed. He invented his desk and he received his patent, and he has used his and no other on all of the Guild pianos. By the way, it may interest some people to know that nearly 23,000 Guild pianos have been made, sold, and used, since Guild's start in business. They are not only numbered so, but that represents the actual number of Guild pianos made and disposed of.

\*\*\*\*\*

Mr. Ambuhl tells me that he and Mr. Day sold over 700 pianos for the Haines & Whitney Company during the short time of its existence and that the name of the company was becoming strong in the West and North-west. Some of my colleagues are giving Mr. Samuel Milliken an unenviable reputation in connection with the matter of the Haines & Whitney collapse, but it all looks to me like guesswork. I suppose Mr. Milliken did his share of work, and it seems to me that other matters, "deeper down," are at the bottom of the whole trouble. There was no co-operation in the first place, and then the money was not ready at all times either. Mr. Whitney will probably pay. The government has paid him for his Detroit opera-house, and he is well off anyhow. In fact Mr. N. J. Haines, Sr., stated to me in my office on Monday last that Mr. Whitney had already paid him and the New England Piano Company.

\*\*\*\*\*

Wessell, Nickel & Gross manufactured 500 and odd more sets of actions in 1885 than they did in 1884, or an average of about ten sets more per week. This year the firm will increase over 1885.

\*\*\*\*\*

I notice that the last number of the *Leipziger Zeitschrift für Instrumentenbau* states that the invention of Mr. Jacob Zech, of San Francisco, known as the Graduating Piano Touch Regulator, is not new to Germany, and that many German piano manufacturers have been successful in their efforts to make the device. Such a statement is not worth the paper it is printed upon, unless names, dates, facts and figures are appended to it. Who in Germany made such a device, when was it made, how was it made, and on which pianos is it attached, or if it is an independent mechanism, where can I find an account of it? A patent similar to Zech's was never patented in Germany. Except Zech's for which he received his documents from Germany yesterday.

MONDAY'S *Evening Post* contained the following paragraph in its news columns:

#### The Piano-Makers.

It was announced that the piano-makers of this city would strike this morning against a reduction of wages in some of the shops and for an increase in others. At the principal piano houses in this city this morning, it was asserted that nothing was known of a strike of the piano-makers. All the shops had their full complement of hands to-day.

No such announcement was made. There might have been some kind of a rumor, but no announcement from official circles. Neither is there any movement on foot to reduce wages. There is no trouble of any consequence brewing as we go to press.

—C. H. O. Houghton is no longer representing the Astoria Vener Mills on the road. His future business arrangements will be duly noticed in our columns.

—Mr. J. W. Northrup, of W. W. Kimball & Co., is in Boston; Mr. Cross, of Cross & Ambuhl, Chicago, is in town.

WANTED! A position as manager of a Music Store, or would act as salesman in warerooms; have had a long experience; am thoroughly acquainted with all branches of the business; can keep books if desired, and give the best of reference. Address F. A. W., 37 Beers-st., New Haven, Conn.

## BOGUS PIANOS EXPOSED.

THE following well-written article reveals a deplorable state of things which intending purchasers of pianos would do well to investigate:

### Bogus Pianos.

The *Moniteur du Commerce* has often found itself confronted by frauds, adulterations, falsifications of articles sold under false names, by deceit as to the quality of goods sold, and it has always exposed them in the interest of the public and its readers.

It has now to make known a fraud, of all the greater weight that it falls on a certain class of buyers who in their purchases must depend entirely on the honesty and good faith of the seller, for, unable to judge for themselves of the value, probable duration and good workmanship of the article they are looking for, they must accept blindly the declarations and assurances of the seller, who, unfortunately for themselves, is not scrupulous as to deceiving them.

We speak of a long list of pianos, which all, or nearly all, come from the same factory, but which the manufacturer takes good care not to mark with his name. The pianos of the great makers are dear, but each instrument is signed, so to speak, with the name of its creator; they are guaranteed by him, and nothing leaves factories in good standing which would be liable to weaken the reputation obtained by so many years of labor, experience and effort.

But below, far below, these pianos, which the artistic world acclaims as the greatest work of human genius to transmit with every harmonious shading and every delicate touch the thought of the musician to the softly-stirred audience, there is a long list of instruments made, not for the enjoyment of the hearer, but for sale, instruments worthless and of no durability, and whose price varies according to the ignorance of the buyer.

Among ourselves, firms which pretend to be respectable have not feared to sell some of these nameless instruments, probably forgetting that the sale only took place in consequence of their affirmation of the worth of the instrument, and that thus the fraud committed became their own, as the buyer had trusted in their honesty.

All these instruments of unknown parentage, but all of the same make, change their names according to the requirements of the fraudulent transaction; refuse "The Artist," for instance, and it will reappear under the name of the "Bijou." One is just the same as the other: they are as bad one as the other; the name alone is changed.

For the edification of piano buyers, and to put them on their guard against the frauds they are exposed to, we will give the names of the pianos they will be coaxed to buy. And we do not guarantee the list to be complete either: The Strauss, Wagner, Albani, The Marchall & Smith, The Artist, Mozart, Lansdowne, The Kenmare Company, Bonnie Doon, Bijou, Boston, Opera, Paris, Stanley & Co., &c., pianos.

In the presence of such flagrant frauds, of such nameless instruments, offered to the public in opposition to pianos of the first makers of this continent, we can understand that honorable firms, agents of renowned manufacturers, are revolted at such impostures and that they are disposed (as much in the interest of the shamefully-abused public, as in their own interest) to expose fully the fraud of which buyers and themselves are the victims.—*Le Moniteur du Commerce.*

There are a few discrepancies in the above article, which in the main is correct, but the discrepancies should be pointed out. We do not believe that any Marchall & Smith pianos are now being sold, not to any extent at least. The Boston, or rather the piano sold as made by the Boston Piano Company, is a stencil piano, and if it is bought from the Boston Piano Company, on Essex-st., Boston, it is a piano purchased of someone by E. L. Wilson & Co., owners of the Boston piano, who are not piano manufacturers. The Opera piano is regularly made in this city by Peek & Son, piano manufacturers, who own that trade-mark. They advertise it as the Opera piano, and the transaction is straight. The Paris piano is almost any cheap piano bought by E. H. McEuen & Co., and stenciled by that firm "Paris." They have bought some of the very lowest-priced pianos made here and simply stenciled them, as they themselves are not piano manufacturers. The other names are all names of cheap stencil pianos which THE MUSICAL COURIER is desirous to drive out of the field in the interests, not only of the legitimate music trade, but especially for the sake of good music, which becomes a public impossibility during the wholesale production and sale of these trashy boxes, as we call them.

When outside papers like *Le Moniteur du Commerce* (published in Montreal) give us their assistance our hopes are quickened that these cheap boxes are bound to go. We would suggest to that paper that a piano simply stenciled "Arion" should be placed in their list. It is another one of those cheap boxes. We believe the fraudulent Stanley & Co. (play on the words Steinway & Co.) is made in the same factory where some of the "Arion" pianos are made. They are, of course, of the same quality.

—Mr. Frederick C. Alden, who was formerly with J. W. Ebert, Altoona, Pa., is now salesman at the retail warerooms of Hardman, Dowling & Peck, on Fifth-ave.

—G. E. Sims, dealer in musical instruments, had a new organ arrive on Sunday afternoon. It is one of the one-pipe, eight-and-a-half-pound variety, from which the music is most readily evoked by means of a slipper or shingle. It is not for sale, but will be kept for home entertainment. Its capabilities are expected to develop with age, until the bass and tenor notes, and perhaps the swell, become predominant.—*St. Lawrence Plaindealer.*

## THE PEASE PIANO!

—AT—

GEO. HALL'S,

38 Public-sq., Cleveland, Ohio.

## A GREAT SUCCESS.

Mr. C. D. Pease, of New York, about twenty years ago a practical piano maker, commenced the manufacture of a good low-priced piano, then very much needed, as pianos were selling too high for the masses. At once his pianos were in great demand, and from time to time he has improved, invented and patented, until now the Pease piano is entitled to a place in the rank and file of first-class pianos.

Mr. Pease is a natural inventor, and has of late secured several valuable patents that will bring his piano into public favor. His styles are neat and sprightly, the tone soft, round and full, and the appearance of the piano one that people fall in love with at once. Mr. Pease has always insisted that a good piano could be made and sold for much less than usual prices asked, and was determined to let the public know it. Mr. Pease is of middle age, a great worker, is seldom seen outside his eight-story factory, in which he has great pride, is affable in manner, a great favorite with his men, who always stay by him.

We have sold the Pease largely ever since the first were made, and they have given universal satisfaction. The styles now in stock are very exquisite and sales constantly increasing, and we are pleased to be able to sell so good a piano at so reasonable a price.

It will be our particular aim in future to sell good pianos at prices that seem reasonable to purchasers. Call and see us.

GEO. HALL.

January 30.

The above appeared in several Cleveland papers as found in our exchanges. Mr. Hall is one of the oldest dealers in the State of Ohio, and means what he says, and we shall in a short while show him cuts, &c., of the biggest invention that ever Pease carried out.—EDITORS MUSICAL COURIER.

—The Estey Piano Company has just issued a notice to the effect that communication should in the future be addressed as follows: Estey Piano Company, Southern Boulevard, near Harlem Bridge, New York.

—The address of the George Woods Company's trustee is J. Buffum, 32 Canal-st., Boston. A dividend has just been declared.

## Latest Styles of Decker Brothers' Pianos.

A VISITOR at the warerooms of Messrs. Decker Brothers, on Union-sq., will find an unusual assortment of pianos, which for variety, elegance of construction and delicate case-work have no duplicates outside of that manufacture. The pianos we refer to are upright instruments made of "natural woods" in contradistinction to artificial or stained woods and consist of cases of satinwood, mahogany, bird's-eye maple, cherry, mottled walnut, oak and rosewood. They are all finished superbly and attract remarkable attention. The work done by Decker Brothers is as nearly faultless even in the minute details, as lies within the range of possibility, and in consequence of this the very highest praise is due to their productions.

## The Georgia Improved Piano Company.

THE gentlemen chiefly interested in this new piano manufacturing institution at Atlanta are W. W. Austell, S. M. Inman, W. J. Garrett, Louis Gholstin, J. F. Burke and Barili, the music teacher, and the inventor, J. W. Cooper, formerly of Boston. Austell subscribed \$20,000 and about \$5,000 more has been raised, but it is the intention to increase the capital over \$25,000.

It is intended, of course, to make the pianos in Atlanta. The "Improved Piano" is an upright that can be opened on one side and swung apart (on the principle of a jack-knife) and brought back again in its first position and closed.

There was something like this made by the McIntire & Goodsell Piano Manufacturing Company, at Grand Rapids, Mich. We examined it there and found it as impracticable as the manufacturers did themselves subsequently when they stopped making these uprights. This "Improved Piano" may be different, and we hope it is.

## The Metzgerott-Droop Litigation.

EDWARD F. DROOP has filed his answer to the equity suit brought against him by Mrs. Henrietta C. Metzgerott, in which he denies that he sold to Mrs. Metzgerott the name or the business, or the business relations, or the good will of the late firm of W. G. Metzgerott & Co., of which firm he was a member, or anything except his interest in certain specified assets of the late firm, as is shown by the agreement and transfer, which is referred to in her bill. He denies that Mrs. Metzgerott has any right to use the name of the late firm or to claim that she is continuing its business, and he says that such claim on her part, and the assertion upon the sign in front of her store the business was "established in 1851" is false, an imposition, upon the public and injurious to his interests. He refers to the agreement as containing the express stipulations that he intended to continue the piano and music business at the old stand of the late firm, and that nothing contained in the agreement should operate to the prejudice of such right, and that nothing contained in it

should operate to the prejudice of Henrietta C. Metzgerott entering upon and conducting the piano and music business.

Here are the two advertisements of the firms, which we take from a Washington paper:

ESTABLISHED 1851.

W. G. METZEROTT &amp; CO.,

903 Pennsylvania Avenue  
(SECOND DOOR WEST OF NINTH STREET),Dealers in Music and Musical  
Novelties.

Sole agents for the following well-known Pianos:

CHICKERING,

HAINES BROS.

JAMES &amp; HOLMSTROM,

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CLOUGH &amp; WARREN ORGANS.

Pianos and Organs for rent and sale  
on easy terms.Special attention paid to Tuning and  
Repairing Pianos.

All orders by mail promptly attended to.

## STEINWAY

Grand, Square and Upright

PIANOS,

THE BEST IN THE WORLD.

Together with a large assortment of other Pianos constantly on hand at the Warerooms,

925 Pennsylvania Avenue,

EDWARD F. DROOP,

Partner of the late W. G. METZEROTT &amp; CO.

Telephone Call No. 347-2.

Tuning and Repairing promptly attended to by reliable workmen.

—The assignee's sale of Billings & Co.'s effects took place last Monday.

—Mr. Horace Waters, Sr., is at present living in Jacksonville, Fla.

—J. Burns Brown has removed from 8 Union-sq. to 74 Fifth-ave.

—A full description of the factory of the Burdett Organ Company recently appeared in the Erie Dispatch.

—The wareroom of A. H. Simmons, of Albany, who made an assignment week before last, is entirely closed up.

—The branch of the Mechanical Organette Company on Third-ave. is managed by H. A. Freeman, of bazaar fame.

—A. Wulff, formerly an organ manufacturer at Racine, Wis. intends to try his hand at piano manufacturing in the same town.

—The "Artistic Almanac," issued by the Fort Wayne Organ Company, is the most practical arrangement of the kind we have thus far received from that enterprising institution, and far in advance of the majority of New Year's advertisements in our line of trade.

—The annual meeting of the Mason & Hamlin Organ and Piano Company was held at the office of the company on Wednesday, the 27th ult., at which time the following gentlemen were chosen officers for the year 1886: For directors, Henry Mason, Henry Basford and John P. Richardson; president and treasurer, Henry Mason; secretary, Henry Basford. The treasurer's statement of the business results for 1885 was presented at this meeting, by which it appeared that the company has during 1885 divided 12 per cent. on the capital stock among the stockholders and in addition carried a handsome sum to the reserve fund.

## AUGUSTUS BAUS &amp; CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



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## PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d Street, | Factory, 528 West 43d Street.  
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# WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —  
GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**

455, 457, 459 & 461 WEST 45th STREET;  
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,  
— NEW YORK. —

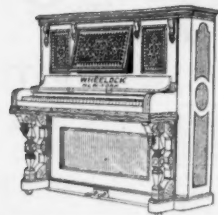
— \* ESTABLISHED 1843. \* —

**WOODWARD & BROWN,**

**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

## WHEELLOCK PIANOS

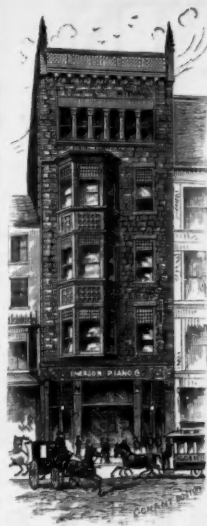


MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREROOMS:

No. 25 East 14th Street,  
NEW YORK.



## EMERSON PIANO CO.

(Established in 1849.)

Manufacturers of SQUARE, UPRIGHT and COTTAGE

## Piano-Fortes.

MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

ILLUSTRATED CATALOGUE FREE.

— WAREROOMS: —

146 A Tremont Street, Boston.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK.

SOLE AGENTS FOR THE U. S. AND CANADAS,

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT, \*

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

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## THE LIGHTE & ERNST PIANO

ESTABLISHED 1840.

HIGHEST STANDARD OF WORK  
AND REASONABLE PRICES.

AGENTS WANTED.

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STURTEVANT & CO.,

Manufacturers and Sole  
Successors.

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## HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT,

indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Sarc,  
Abt, Paulus, Titiens, Heilbron and Germany's  
Greatest Masters.

WAREROOMS: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington. D. C.  
State and Adams Streets. Chicago; Market and Powell Streets. San Francisco, Cal. FACTORY: Boston, Mass.

## CLOUGH & WARREN ORGANS,

— WITH —  
Patent Qualifying Tubes, —

— GIVING —  
PIPE ORGAN  
TONE.

Goods, the Best.  
Prices, Low.

STRICT PROTECTION.

Agents Wanted.

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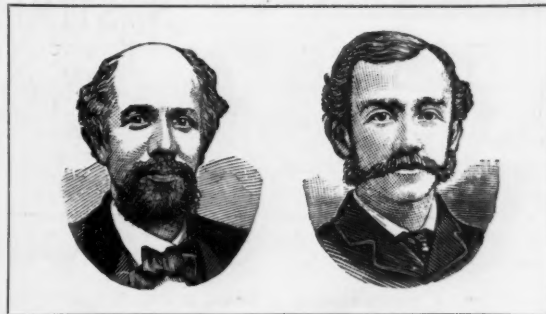


## FREEBORN G. SMITH,

— SOLE MANUFACTURER OF —

## Bradbury Piano-Fortes,

MANUFACTORY CORNER WILLOUGHBY AND RAYMOND STREETS, BROOKLYN.



— THE OLD RELIABLE —

## "BRADBURY" PIANO

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

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BROOKLYN—95 Broadway, E. D.

BROOKLYN—794 Broadway, E. D.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave.

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SARATOGA SPRINGS—484 Broadway.

CASE FACTORY—LEOMINSTER, MASS.

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

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PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.  
And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.  
Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 3d Street.  
Factory, from 233 to 245 E. 23d St., New York.



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Worcester, Mass.

## BRIGGS'S

OLD AND RELIABLE



PIANO STOOL  
MANUFACTORY

PETERBORO, N. H.

Special Prices to the Trade.

PIANO STOOL WITH BACK.  
The latest and most practical Novelty in this line.

What S. H. MILLS, the great Pianist, says about this Patent Stool:  
New York, June 26, 1884.

Messrs. T. F. KRAEMER & CO., New York.  
GENTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practise much I think it is an absolute necessity.  
S. H. MILLS.

T. F. KRAEMER & CO.,  
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103 East 14th Street,  
Near Steinway Hall, NEW YORK.

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## CRANE & CHAPUIS,

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PIANOFORTES.

106, 108 and 110 Broadway, Buffalo, N. Y.

## SMITH AMERICAN ORGANS

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ARE THE BEST.

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Over 100,000 Made and Sold.

Catalogues free on application.

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PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS

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204 & 206 W. Baltimore St., Baltimore.

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Carved \* Piano \* Legs,

LYRES and TRUSSES for Upright Pianos.  
A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

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NEW PATENT  
Harmonic Upright



AWARDED THE HIGHEST GOLD MEDAL AT THE NEW ORLEANS EXPOSITION.

TEXT OF JUDGES' REPORT: "The QUALITY of TONE, which is REMARKABLY fine, by its POWER and BRILLIANCY the SINGING qualities of the instrument, the TOUCH even throughout, the CONSTRUCTION, EXCELLENCE of DESIGN, and PERFECTION of WORKMANSHIP."

WAREROOMS, 15 EAST 14TH STREET.  
Factory, 292, 294, 296 and 298 Eleventh Ave.  
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C. REINWARTH,  
PIANOFORTE STRINGS,  
114 East 14th St., New York.

The Belmont and The Milton  
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First Class, New and Attractive Style.

AGENTS WANTED.

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UPRIGHT PIANOS.

Moderate Price to the Trade.

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L. M. RUBEN,  
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REPRESENTING

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In Europe and the United States.

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DEALER IN MUSIC WIRE,  
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CHRISTIE  
UPRIGHT  
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SQUARE  
PIANOS

Send for Catalogue and Prices.  
CHRISTIE & SON, 209 to 223 W. 36th St., N.Y.



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Factory 239 E. Forty-first St.,  
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Dealers admit they are the best medium-price Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated

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Largest Organ Pipe Factory in the World.

METAL AND WOOD  
Organ Pipes

The very best made in every respect.

A specialty made of turning the Highest Class VOICED WORK, both Flue and Reed. Is also prepared to furnish the best quality of Organ Keys, Action, Wires, Knobs, &c.

HORACE WATERS & CO.  
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FORT WAYNE ORGAN CO., Fort Wayne, Ind.

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THE BEST PIANOS MANUFACTURED.

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Remarkable for powerful sympathetic  
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### LITTLE GIANT.

THE SMALLEST UPRIGHT  
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Containing all improvements, com-  
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### QUITE NEW.

JUST patented an action with all  
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GOLD MEDALS:  
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Devotes special attention to the tastes of the  
American trade. Free delivery at  
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Prices. Prompt Service.  
Liberal Conditions.



## STULTZ & BAUER, — MANUFACTURERS OF — Upright and Square PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.

— DO NOT BUY UNTIL SEEING THE —

## New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

## BENT PIANOS (PAR EXCELLENCE).

R. M. BENT & CO.,

— MANUFACTURERS OF THE CELEBRATED —

Three Unison, Full Agraffe, Square and Upright Pianos.

UNEQUALLED IN TONE, TOUCH AND DURABILITY. PRICES MODERATE.

New Catalogue. Address R. M. BENT & CO., 453 West 36th Street, NEW YORK.



R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

### PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &c.  
Nickel-Plating, Bronzing and Japanning, Fine Gray and  
Malleable Iron Castings. All kinds of Piano Bolts  
constantly on hand.

## STRAUCH BROS.,

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### PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.



## CONOVER BROS. MANUFACTURERS OF UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists  
and salesmen, are our Patent Action, Patent Metal Action Rail  
and Patent Telescopic Lamp Bracket.  
Our Pianos are endorsed by such eminent judges as Mme.  
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki,  
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of  
San Francisco, and many others.

105 EAST 14th STREET, NEW YORK.

## OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to  
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

## PATENT UPRIGHT PIANO.

THE BEST PIANO FOR DEALERS TO HANDLE.

B. F. BAKER, 486 Harrison Avenue, Boston, Mass.

T. F. KRAEMER & CO., 103 East Fourteenth St.,  
NEW YORK,

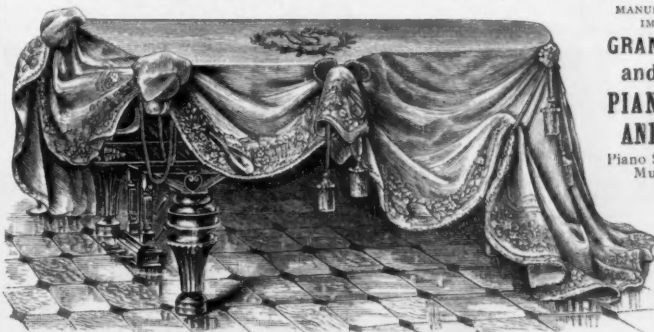
MANUFACTURERS AND  
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PIANO COVERS  
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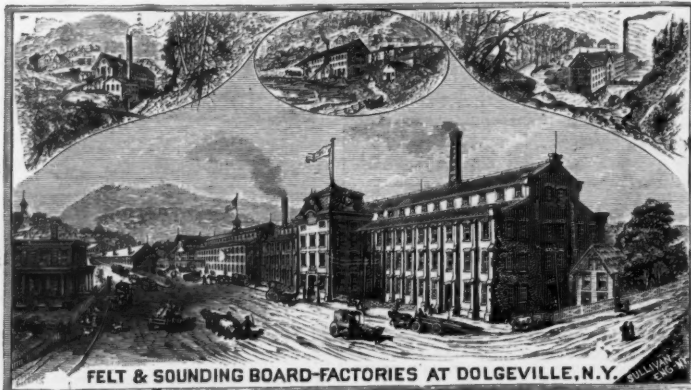
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